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NRA CODE



RUBY KEELER

ll-Star Issue
Features by

AROLE LOMBARD
OLORES DEL RIO
ORIS KARLOFF
ANCY CARROLL and Other Stars

HARY PICKFORD Tells You How to Plan a Movie Career

LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES
LUCKY STRIKE
20

Luckies

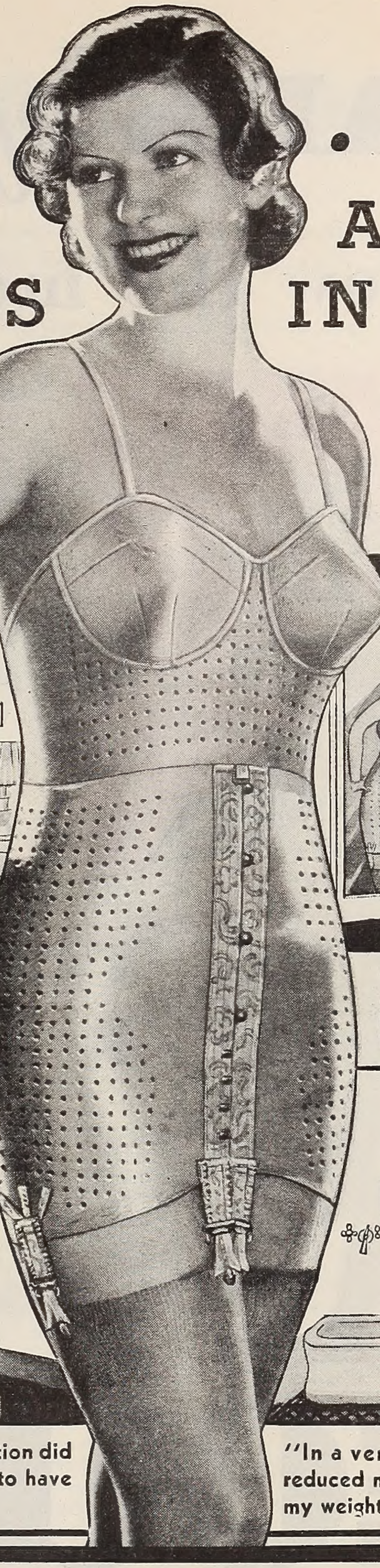
They Taste Better

Copyright, 1934, The
American Tobacco Company

Reduce *your* WAIST THREE INCHES . . . AND HIPS IN TEN DAYS

with the
PERFOLASTIC GIRDLE
or it won't cost you one cent!

. . . . Read how Miss Jean Healy reduced her hips **9 INCHES!**





"Why Jean! What a gorgeous figure, how did you get so thin?"



"I read an 'ad' of the Perfolastic Co. and sent for their FREE folder".



"They actually allowed me to wear the Perfolastic for 10 days on trial . . .



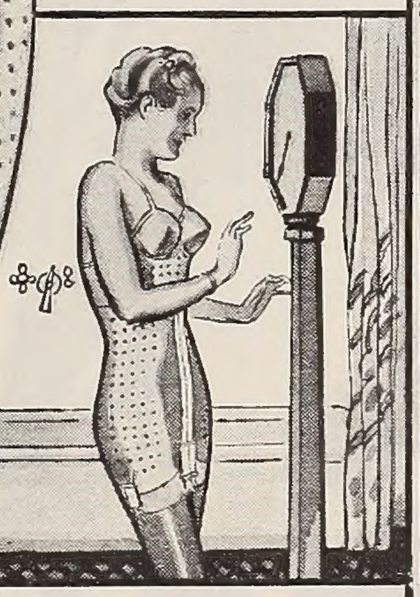
"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER".



"I really felt better, my back no longer ached, and I had a new feeling of energy".



"The massage-like action did it . . . the fat seemed to have melted away".



"In a very short time I had reduced my hips 9 inches and my weight 20 pounds".



"Jean, that's wonderful, I'll send for my girdle today!"

You can TEST the Perfolastic Girdle and Brassiere for 10 days . . . *at our expense!*

DOES excess fat rob you of the grace and charm that should be yours?

■ Has unwanted flesh accumulated at waist, thighs and diaphragm in spite of all your efforts to retain that girlish slimness? Then you will rejoice over the marvelous Perfolastic Girdle and Uplift Brassiere that reduce hips and waistline *inches* without effort . . . simply by their beneficial massage-like action.

Safe! No Diet, No Drugs, No Exercises!

■ The wonderful part of the quick Perfolastic method is its *absolute safety* and *comfort.* You take no drugs . . . no exercise . . . you eat normal meals . . . and yet we guarantee you will reduce at least 3 inches in 10 days or it will cost you nothing! We can dare to make this startling guarantee, because we have tested the Perfolastic Girdle for many years.

Reduce ONLY Where You Are Overweight!

■ The Perfolastic Girdle kneads away the fat at only those places where you want to reduce. Beware of reducing methods which take the weight off the entire body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

You Need Not Risk One Penny!

■ You can *prove to yourself* that these marvelous reducing garments will take off at least 3 inches of fat from *your* waist, hips and diaphragm or no cost!

PERFOLASTIC, INC.
41 EAST 42nd ST., Dept. 72 NEW YORK, N.Y.

Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your
10-DAY FREE TRIAL OFFER!

Name _____

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Use Coupon or Send Name and Address on Penny Post Card

2 YEARS *of waiting*

and now the motion picture that wins SCREEN FAME!



Two years ago it was the dream of its producers, Metro-Goldwyn-Mayer! The theme was so daring, so exciting that nothing since "Trader Horn" could equal its brilliant novelty. Now it is a stirring reality on the screen. Out of the High Sierras, out of the wilderness that is America's last frontier... roars this amazing drama of the animal revolt against man. A Girl Goddess of Nature! A ferocious mountain lion and a deer with human instincts! Leaders of the wild forest hordes! A production of startling dramatic thrills that defies description on the printed page... that becomes on the screen YOUR GREATEST EXPERIENCE IN A MOTION PICTURE THEATRE!

Pronounced "SEE-QUO-YAH"

SEQUOIA

A GIRL GODDESS OF NATURE LEADS THE ANIMAL REVOLT AGAINST MAN

with

JEAN PARKER

Produced by JOHN W. CONSIDINE, JR.
Directed by CHESTER M. FRANKLIN

Based on the novel "Malibu" *by* Vance Joseph Hoyt

A METRO-GOLDWYN-MAYER PICTURE

JAN – 5 1935

FEBRUARY
1935

Hollywood

Vol. 24 No. 2

NRA CODE

Edited in Hollywood

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W. H. FAWCETT, *Publisher*

DOUGLAS LURTON, *Managing Editor* • J. EUGENE CHRISMAN, *Western Editor*

Notes from the Editor's Cuff



Warner Baxter

THE already rich Warner Baxter is threatened with a new fortune that has nothing to do with his screen career. With A. B. Scott, a scientist, Baxter is listed as co-inventor of an automatic, night sight for rifles, pistols, machine guns and cannon, by which any of these weapons can be shot with deadly accuracy in the darkness . . . Successful tests made by Los Angeles police officers aroused the interest of Uncle Sam's war department to such an extent that they are now dickering for the rights to the patents . . . Paramount paid Joe Morrison $2,000 for singing one song, *Home On The Range* in the film by that name . . . The alfalfa crop on Joel McCrea's San Fernando valley ranch netted him $1,000 and now he's investing in a herd of blooded cattle . . . Faith Baldwin, the author, is doing her best to fill a large order from her seven-year-old son . . . the youngster demands that she buy *Tony*, Tom Mix's famous screen pony, for him . . . and, of course, Tom won't sell at any price . . . Russ Columbo's body has finally been placed in a permanent crypt at Forest Lawn Memorial Park, Glendale, but his aged mother, still seriously ill, has not yet been informed of his passing.

Of Interest to All Fans



Ann Harding

ANN HARDING'S condition is far more serious than the press agents have been telling us . . . The nervous breakdown suffered by the blonde star was caused by dehydration—drying up of the water in the blood stream—a condition the medico's are blaming to the big lights under which screen players toil on the sound stages . . . Ann is going away for a several months' rest, but her hideaway will not be in the South Seas as previously announced . . . Plans for the ocean jaunt were cancelled on the ground that she would be out of touch with her physicians . . . Emil Jannings is emoting in British pictures, but craving a bid from Hollywood, where he won his greatest fame . . . When San Francisco fêted Anna Sten for two days, the Russian actress attended breakfasts, luncheons and dinners in the same tailored suit she wore on her arrival . . . And all because the railroad erred in transporting two trunks full of smart new frocks.

Who Are The Most Beautiful Women in Hollywood?

HOLLYWOOD Magazine has arranged to have the studio cameramen vote on this question and their selections will appear in the March HOLLYWOOD.

Watch for this interesting feature.

STORIES WRITTEN BY STARS

What Life Has Taught Me — *Confessions of a near-fatalist* — By Carole Lombard — 14

How to Plan a Movie Career — *Secrets of screen success* — By Mary Pickford — 23

Del Rio Becomes a Star Reporter — *A star reports on the stars* — By Dolores Del Rio — 24

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With the NEWS SLEUTH

by HAL E. WOOD

Tattle and Tales of Talkietown brought to you by our Hollywood Newshawk

The stork's arrival is scheduled for April.

Norma's first child, Irving Thalberg, Jr., was born in August, 1930.

Greta Gets a Thrill!

DIRECTORS ON GARBO pictures in the past always have shown the greatest deference for the Swede. Even Rouben Mamoulian called her "Miss Garbo" when they were on the sets.

It took that precedent-smasher, W. S. Van Dyke, to change things.



The worm turns! Maurice Chevalier arriving in New York from France steals a march on the news cameramen

6:30 A. M. Studio calls mean lots of hot coffee for Alan Dinehart, Pat Paterson and Lew Ayres between scenes of Lottery Lover

Lew On His Guard

LEW AYRES isn't taking any chances of placing a jinx on his union with Ginger Rogers.

When Lew married Lola Lane, he built a mansion high up in the hills overlooking Hollywood, and it was in that abode that he and Lola agreed to disagree.

He still owns the property, but he has leased a Beverly Hills manor as a honeymoon nest for Ginger and himself.

Costly Motherhood

WHEN NORMA SHEARER announced that she would retire from the silver-sheet for a year in order to welcome another heir into the Shearer-Thalberg abode, Metro financial experts figured the cost of the expected youngster to Norma and the studio would total $3,000,000.

Summoned to shoot additional scenes for *The Painted Veil*, Van Dyke, to the delight of an amused company, had Greta responding to the name "Honey," the same as other feminine members of the troupe.

And the payoff was that Garbo seemed to like it!

A Tear for Maurice

MAURICE CHEVALIER Is very, very sad these days, and all because Italy stands one up on France.

Maurice returned from his native land, hoping to take up his romance with gorgeous Kay Francis where he had left off during her stay in Paris, but that rich and noble Italian whom Kay met in Rome now holds first place in her thoughts.

The Mussolinite is mortgaging the family castles to chat with Kay over trans-Atlantic phone wires twice daily!

Chaplin Compromises

CHARLIE CHAPLIN HAS decided to meet half way those of his advisors who have been urging him to include dialogue in his new opus.

Another actor—not Charlie—will speak the descriptive titles!

Love vs. War!

FRANCIS LEDERER, WHO has temporarily pushed aside his world peace movement for a fling at romance, is leaving a trail of broken hearts in his wake.

Just when everyone thought he was about to wed Steffi Duna, the European charmer who has been his head-woman for two years, the dashing Francis began squiring demure Jean Muir about the late spots, then suddenly switched his affections to the very young and intellectual Mary Anita Loos, scribbling niece of the famous Anita Loos.

Please turn to page eight

Hollywood FLASHES

Stars At Play

DIRECTOR DUDLEY MURPHY tossed off a swank function to welcome Doris Duke, America's ultra-rich heiress, back to the film colony . . . and Doris is having her teeth straightened with an eye to trying her luck before the grinding cameras . . . Alice Brady had almost forgotten about her birthday until she arrived home from the studio and found thirty of her friends waiting there to tender her a book shower.

Now that the Palm Springs social season is at its height, Charlie and Virginia Farrell are doing a lot of entertaining at their desert home . . . Arlene Judge was hostess to the Sewing Circle (imagine one of those in Hollywood) at the Club Mont-Aire . . . funds raised by the organization, composed of young film matrons, go to charity . . . Madge Bellamy, very smart in a mouette grey satin ensemble with mink brown hat and accessories, was guest of honor at a luncheon tendered at the Assistance League.

Joe E. Brown honored his better half on her birthday anniversary with a gay dinner party at Cocoanut Grove, with the Neil Hamiltons, the Pat O'Briens and

Please turn to page seventy-elght

She Got $400.00 for a Half Dollar

I will pay CASH *for* OLD COINS, BILLS *and* STAMPS



Mrs. Sam Dowty of San Angelo, Texas, sold B. Max Mehl one-half dollar for $400.00.

I PAID $200.00
to J. D. Martin, of Virginia, for Just One Copper Cent

"Please accept my thanks for your check for $200.00 in payment for the copper cent I sent you. I appreciate the interest you have given this transaction. It's a pleasure to do business with a firm that handles matters as you do. I wish to assure you it will be a pleasure to me to tell all my friends of your wonderful offer for old coins." Julian D. Martin, Va.

This is but one of the many similar letters we are constantly receiving. Post yourself! It pays! We paid Mr. Manning, New York, $2,500.00 for a single silver dollar. Mrs. G. F. Adams, Ohio, received $740.00 for some old coins. We paid W. F. Wilharm, of Pennsylvania, $13,500.00 for his rare coins. I paid J. T. Neville, of North Dakota, $200.00 for a $10 bill he picked up in circulation. Mr. Mehl paid $1,000.00 to Mr. Brownlee, of Georgia, for one old coin. Mr. Brownlee, in his letter to Mr. Mehl, says: *"Your letter received with the check for* $1,000.00 *enclosed. I like to deal with such men as you and hope you continue buying coins for a long time."* In the last thirty years we have paid hundreds of others handsome premiums for old bills and coins.

All Kinds of Old Coins, Medals, Bills and Stamps Wanted

$1.00 to $1,000 paid for certain old cents, nickels, dimes, quarters, etc. Right now we will pay $50.00 for 1913 Liberty Head nickels (not buffalo), $100.00 for 1894 dimes ("S" Mint), $8.00 for 1853 quarters (no arrows), $10.00 for 1866 quarters (no motto), $200.00 each for 1884 and 1885 Silver Trade Dollars, etc., etc.

Big Cash Premiums for Hundreds of Coins Now Circulating

There are literally thousands of old coins and bills that we want at once and for which we will pay big cash premiums. Many of these coins are now passing from hand to hand in circulation. Today or tomorrow a valuable coin may come into your possession. Watch your change. Know what to look for.

Amazing Profits
FOR THOSE WHO KNOW
OLD MONEY!

There are single pennies that sell for $100.00. There are nickels worth many dollars—dimes, quarters, half dollars and dollars on which big cash premiums are paid. Each year a fortune is offered by collectors for rare coins and stamps for their collections. The prices paid are amazing.

It Pays to Post Yourself on the Big Values of Old Coins and Stamps

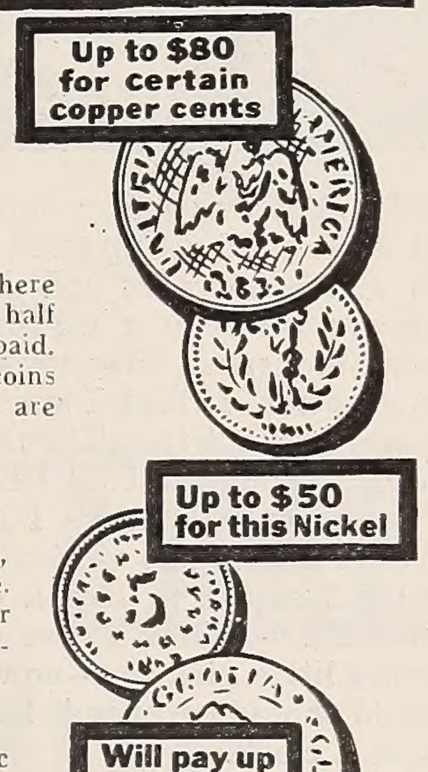
Knowing about coins pays. Andrew Henry, of Idaho, was paid $900.00 for a half-dollar, received in change. A valuable old coin may come into your possession or you may have one now and not know it. Post yourself.

Huge Premiums for Old Stamps

Some old stamps bring big premiums. An old 10c stamp, found in an old basket, was recently sold for $10,000.00. There may be valuable stamps on some of your old letters. It will pay you to know how to recognize them.

Let Me Send You My Big Illustrated Coin Folder! It Will Open Your Eyes! Use the Coupon Below!

Send the coupon below and 4 cents for my Large Illustrated Coin and Stamp Folder and further particulars. **Write today** for this eye-opening, valuable wealth of information on the profits that have been made from old money. No obligation on your part. You have nothing to lose—everything to gain. It may mean much profit to you.



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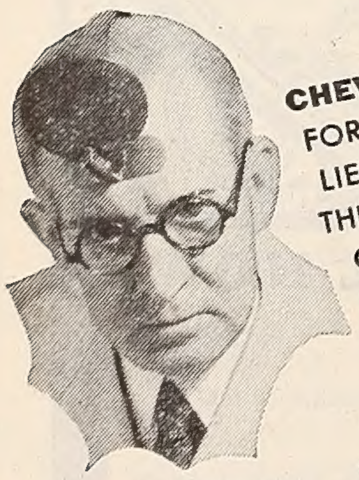
I WAS SLUGGISH AND A MARTYR TO BILIOUSNESS



● My skin was pasty and even after 8 hours sleep I'd get up tired. I looked every day of my 35 years and then some. For 6 years I'd been a continuous sufferer from biliousness, sour stomach caused by constipation. I think I spent hundreds of dollars on medicines. Then the wife of our druggist told me about FEEN-A-MINT. It is the only laxative I have used for 2 years and it has worked marvels. My husband says I'm like a different person. FEEN-A-MINT has done wonders for my little girl, too—now she eats like a child should because it keeps her regular as a clock.

Pleasing taste makes FEEN-A-MINT easy to take

Another experience typical of the hundreds of people who write us gratefully about the relief FEEN-A-MINT has given them. FEEN-A-MINT is not only positive in its purpose but a pleasing and delicious chewing gum. That is why it's so easy to take—children love it. And because you *chew* it the laxative works more evenly through the system and gives more *thorough relief* without griping or binding. Next time you need a laxative get FEEN-A-MINT. 15 and 25¢ at your druggist's. Used by over 15,000,000 people.



CHEW YOUR LAXATIVE FOR MORE EFFECTIVE RELIEF. THE CHEWING MIXES THE LAXATIVE WITH DIGESTIVE JUICES AND SPREADS IT NATURALLY THROUGH THE SYSTEM ...THAT'S WHY **FEEN-A-MINT** IS SO THOROUGH.

FOR EFFECTIVE RELIEF CHEW YOUR LAXATIVE

FEEN-A-MINT

THE CHEWING-GUM LAXATIVE

With the NEWS SLEUTH

Continued from page six

And if admiring glances and hand-holding in public mean anything, Francis and Mary Anita are nearing the parson's gate!

Wedding Bells Wait

ANN SOTHERN PROBABLY will be Mrs. Roger Pryor ere you read this, but what I'm wondering about is Roger's sudden change of heart.

A few weeks back, when Mrs. Pryor was in Reno marking time preparatory to divorcing him, Roger told me in all seriousness:

"I'll probably never marry again, but in case I do my first wife will become my second wife!"

Cupid Gets Dick!

CUPID HAS TAKEN the lead in his race with the Brothers Warner, and it looks as though the latter would have to forget that anti-marriage clause in popular Dick Powell's contract. Denials notwithstanding, an early marriage is being framed for Dick and Mary Brian.

When the carpenters and decorators finished their toil on Dick's new manor at Toluca Lake, it was Mary who stepped in to supervise the furnishing, and again it was Mary who served as the hostess at the housewarming.

Mary was scheduled for a featured spot in a New York stage revue, but backed out at the last moment rather than undergo separation from the Powell lad.

Greta Loses Out

GARBO HAS LEARNED to her own dismay that dallying doesn't pay even in these days of a sluggish real estate market.

The star had inspected and secretly approved the Toluca Lake manor recently vacated by W. C. Fields. She wanted the site presumably because it is only two doors from the abode occupied by George Brent, but by withholding her answer, she thought, she could win a reduction in the lease price.

Meanwhile, Helen Morgan espied the place and closed a deal.

Isabel Signs Again

METRO HAS TAKEN up Isabel Jewell's option, which means she will be kept busy in Hollywood for another six months at least.

Three years ago, Isabel was the most discouraged lass in Talkietown, for she endured a long period of idleness following her sterling screen début in *Blessed Event*. But the clouds no longer hover over her horizon.

There are rumors that Metro is preparing her for early stardom!

Gene in Big Money

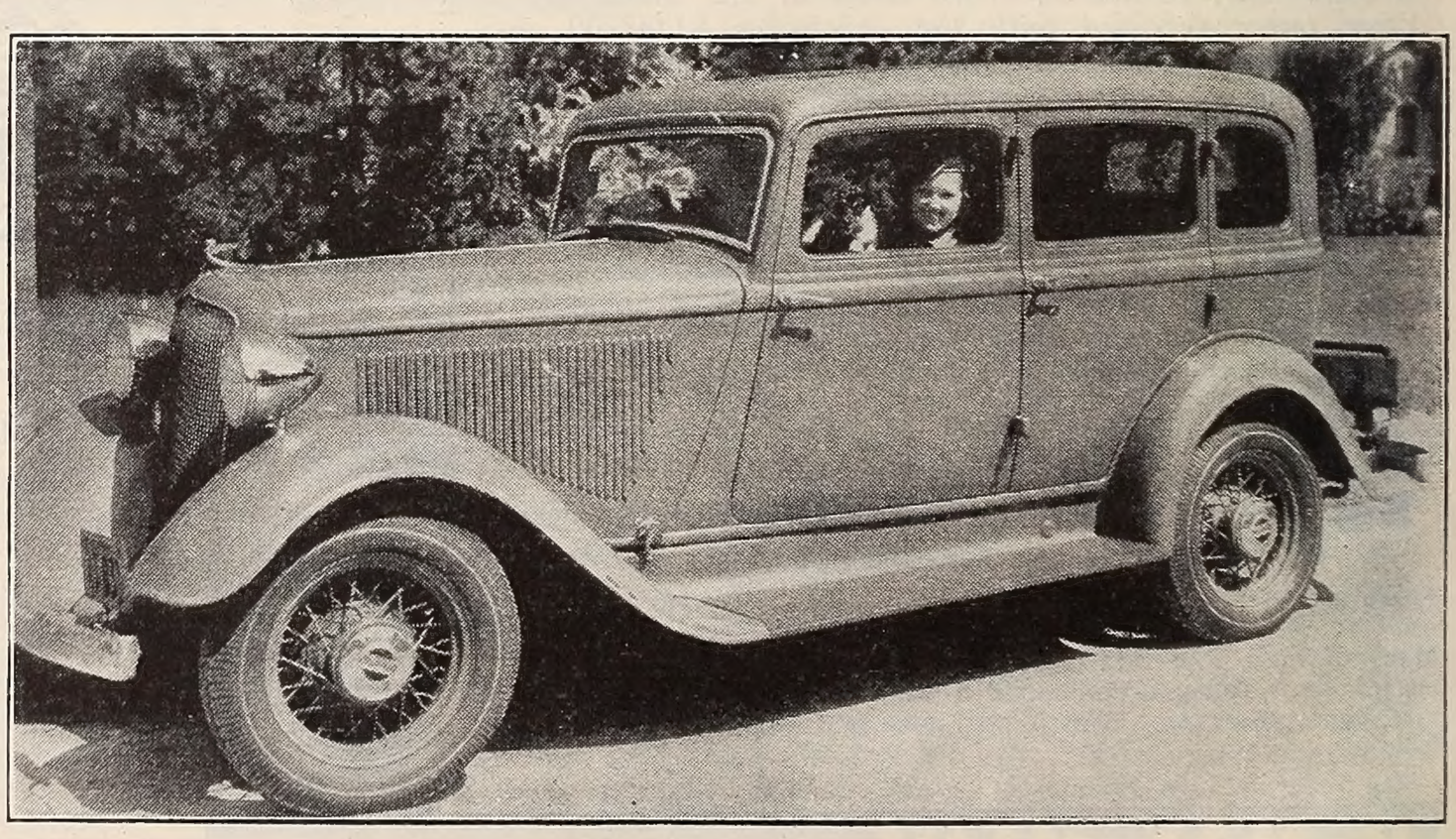
GENE RAYMOND, WHOSE stock has been soaring slowly but surely in the last year, now rates a $5,000-a-week paycheck.

He attained that figure when he signed for the lead in Universal's *Transient Lady*.

Ceremony is Filmed

CAMERA AND TALKIE equipment were moved into the Little Church of the Flowers for the Rogers-Ayers ceremony.

When RKO-Radio executives heard that Ginger and Lew were planning to film the affair as a memento to hand down to their hoped-for-grandchildren,



***Lois January, Universal contract player, her pet terrier and her Plymouth car are an inseparable combination. Her current picture is* Night Life of the Gods**

the studio assumed charge of the task and presented the finished picture to the newlyweds as a gift.

Norma at the Top

In Naming the ten outstanding stars in film history, Sam Goldwyn placed Norma Shearer as one of the leaders of the feminine contingent. Here's why:

"Miss Shearer represents the average woman's idea of what she herself would like to be," explained Goldwyn. "She has exactly the appeal that almost every woman wants to have—a combination of physical allure, daring spirit and mental brilliance!"

Sam listed Charlie Chaplin as the greatest of all the male luminaries.

Garbo Lingers On

Greta Garbo stays with us for another two years at least. The Swedish star has affixed her name to a new Metro contract that provides her with $300,000 for every vehicle in which she emotes.

And the salary boost came at a time when everyone was predicting that Greta would have to take a cut in her stipend!

Love Grows Apace

Never Since her early romance with John Gilbert has Greta shown such intense interest in a fellow as she now is displaying in George Brent, and George is by no means treating her lightly.

La Chatterton's ex-mate was enjoying life at Palm Springs until Greta phoned him that she would vacation at La Quinta, and George lost nary a minute in gathering up his luggage and joining her at the more placid desert resort.

Donat's Return Delayed

Hundreds of Hearts in Hollywood are marking time, pending the return to Talkietown of Robert Donat, femininity having suddenly pedestaled him to where-have-you-been-all-my-life as a result of his first American talkie rôle, the stellar position in the very successful *Count of Monte Cristo.*

Few of the colony's charmers were fortunate enough to make the acquaintance of Donat, young, handsome, and able Frenchman, on his initial visit, for he remained aloof during his brief stay here, then dashed back to fill a London contract before *Monte Cristo* was flashed on the screen.

When the opus finally was released, Donat loomed as a new sensation, and the fair ones were gleeful when Producer Edward Small announced the star would return in October.

But Small was unable to find another suitable story in time, and now Donat's second visit to these shores has been set back until spring.

Joan's Baby Safe

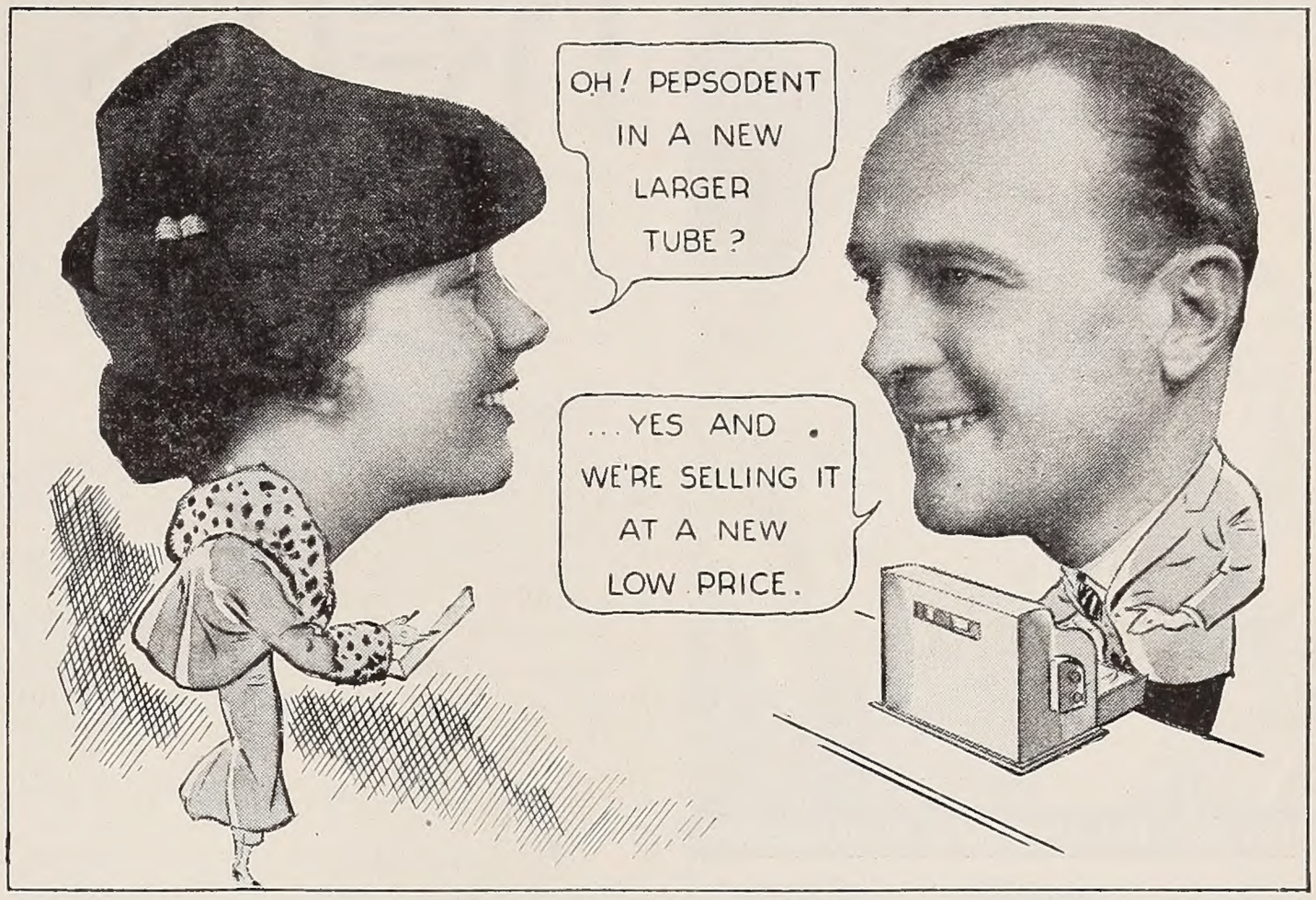
It's a Kidnap-proof nursery that Joan Blondell and George Barnes have had built into their hilltop home as a shelter for their first-born, already christened Norman Scott Barnes. The new suite, which includes quarters for Norman's nurse, is designed and equipped along scientific lines.

So intrigued by the baby is Joan that

Please turn to page ten

OVERHEARD IN A DRUG STORE

ABOUT THE NEW PEPSODENT TUBE



NO BETTER TIME TO TRY THIS

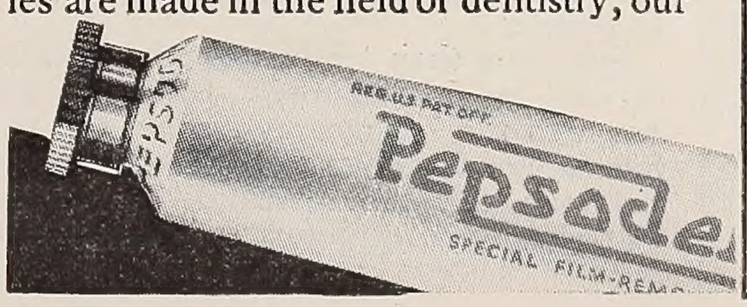
Special Film-Removing Tooth Paste

WITH this announcement, The Pepsodent Co. invites you to try Pepsodent Tooth Paste . . . in a new and larger tube at a lower price.

Today, Pepsodent stands as an example of the finest scientific tooth paste modern science can produce. Pepsodent is famous for removing dingy film—that sticky, germ-laden coating that stains teeth and encourages decay.

In 67 different countries Pepsodent is known as the "special film-removing tooth paste." Only recently, in scientific tests, Pepsodent was proved the least abrasive . . . and therefore *safest* . . . of 15 leading tooth pastes and 6 tooth powders. Until new scientific discoveries are made in the field of dentistry, our laboratories know no way to improve Pepsodent . . . or the remarkable polishing agent, exclusive with Pepsodent.

But we have found a way to give you Pepsodent at a greater saving. The identical, time-proved Pepsodent is ready for you — with the tube alone changed and the quantity increased. Druggists are selling the new tube at a new low price.



WHY this greater saving is possible

Over a hundred million tubes of Pepsodent have been sold. Year after year, people have gladly bought Pepsodent . . . rather than endanger teeth by buying harsh, gritty "bargain" tooth pastes. Now, new processes have cut costs . . . and we're passing this saving on to you. Today, dealers are selling Pepsodent in a new larger tube . . . at a new low price.

NATURAL LIPS
WIN WITH
Dick Powell
IN LIPSTICK TEST



HERE ARE THE LIPS DICK POWELL SAW



UNTOUCHED PAINTED TANGEE

Popular young star tells why he chose the Tangee Lips



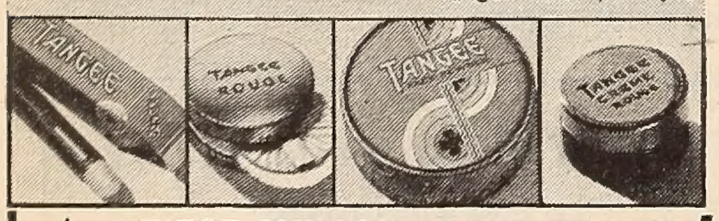
● "I like a fresh, youthful face," said Dick Powell. "And painted lips always make girls look old and hard."

●Dick Powell actually making the lipstick test between scenes of **"Flirtation Walk"**, a **Warner Brothers** picture.

They do, indeed, as millions of men will testify. But Tangee can't make you look painted, because Tangee isn't paint. Tangee is the one and only lipstick in the world with the magic Tangee color-change principle that prevents that painted look.

In the stick, Tangee is orange. But on your lips it changes to the one shade of blush rose that is just right for your type. It costs just 39 cents and $1.10, but if you'd like to try it first, send 10 cents for the 4-piece Miracle Make-Up Set offered with the coupon below.

World's Most Famous Lipstick
TANGEE
ENDS THAT PAINTED LOOK
New **FACE POWDER** now contains the magic Tangee color principle



★ **4-PIECE MIRACLE MAKE-UP SET**

THE GEORGE W. LUFT COMPANY F25
417 Fifth Avenue, New York City

Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin).

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

Name _____
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City _____ *State* _____

With the NEWS SLEUTH

Continued from page nine

she is threatening to toss aside her stardom permanently to devote all of her energies to motherhood.

Champion Papa

If You Have any doubts about Edward G. Robinson's fondness for that infant of his, listen to this:

When Columbia was dickering with the erstwhile portrayer of gangsters, the matter of salary and story was settled in double-quick time, then Eddie demanded that a clause be inserted in his contract providing that he would be excused from work at 5:30 daily.

"Why 5:30?" Harry Cohn wanted to know.

"So that I can get home in time to see my youngster put to bed!" he replied.

A Bride for Lyle!

None of Lyle Talbot's many, many previous *heart attacks* ever assumed the serious proportions taken on by the one he now is undergoing. Peggy Waters, a gal from Alabama, is the cause of it all.

Shirley Loses a Curl

Shirley Temple truly is the poor little rich girl of the talkies.

Because a strange woman slipped up behind Shirley in a crowded department store the other day, and snipped off one of her curls, Pa and Ma Temple have ordered Shirley's governess to steer clear of mobs when she has the young star in tow in the future. They're afraid of serious injury to the clever youngster.

One at a Time, Please!

When the Stork was hovering over the Bing Crosby manor, Bing prayed that the long-legged bird would bring him twins. And his wish was fulfilled.

But Chick Chandler and wifey Jean Fontaine prefer their offsprings one at a time!

Just to prove that they are serious about it, Chick and Jean have bought one of the strangest insurance policies ever written.

It pays them $50,000 should twins come to their home, and $75,000 in case it's triplets!

Popularity Grows

Anna Sten's Hollywood popularity is growing by leaps and bounds, now that Goldwyn is permitting her to appear in public.

For more than twelve months after her arrival in this country, Goldwyn kept Anna in the background, while she perfected her English. During that period, the star and her husband, Dr. Eugene Frencke lived in seclusion in their Santa Monica canyon abode, the address of which was known only to studio executives.

Now that Anna has landed at the top, she and the doctor have come out of their seclusion, and every social function they attend adds to their list of friends.

HOLLYWOOD BABIES



Norman Scott Barnes (Joan Blondell's baby) aged 18 days, is pictured with his mother



And this is Sally Eilers and her nine weeks old son, Harry Joe Brown 2nd

Gary Times His Jump

GARY COOPER had a close shave when a fourteen-foot tower, used in the filming of scenes for *Lives of a Bengal Lancer*, collapsed, sending three of Gary's fellow players to the hospital with serious injuries.

The four thespians were atop the tower as it gave way, but Gary landed safely because he timed his jump.

Carol Ann to Emote

CAROL ANN BEERY, Wally Beery's adopted daughter and the apple of his eye, is to make her screen début with her famous dad.

Knowing the eagerness with which Wally has been looking forward to the five-year-old's screen début, Louis B. Mayer has had a part written into her papa's current picture.

And is Wally the proud parent!

Barrymore Travels

STILL FAR FROM his former sturdy self, John Barrymore is prolonging his European stay.

The star, forced temporarily to desert his career because of a mysterious fever and blood poisoning, recently made a trip from London to India, birthplace of both his father and his grandfather.

He is dickering with British producers to star in a film that will have India as a locale.

Ruth Plans New Start

RUTH CHATTERTON, absent from the screen ever since her marriage with George Brent hit the rocks, will be back at work before the cameras and mikes just as soon as she can find a suitable vehicle. The star who once rated an $8,000-a-week paycheck, has closed a deal with Columbia, and now she's in New York looking over stage plays in hopes of finding one that can be converted into a talkie for her.

Fodder for the Horses!

STUDIO SURGEONS were forced to take four stitches in Francis Lederer's flesh and administer a shot of anti-tetanus serum as an extra precaution after a horse being used in a scene for RKO-Radio's *Romance in Manhattan* took a chunk out of the Czecho-Slovakian star's manly bosom.

How Times Change!

HOLLYWOOD'S OLD axiom that "the office boy of today is the producer of tomorrow," holds true in the case of Clark Gable.

It was only five years ago that Clark was playing the laundryman bit in Constance Bennett's starring vehicle, *The Easiest Way*.

Now Metro is co-starring Clark and Connie in *Town Talk!*

Tables for Two

THE GLORIA SWANSON-HERBERT MARSHALL romance goes merrily on, with the pair seen together nightly in the late spots.

But what Hollywood can't figure out is why they always demand secluded tables in the cafés!

Please turn to page seventy-six



It's that Hard-to-Get-at "Second Layer" of Dirt that Makes Your Skin Coarse and Gray

By *Lady Esther*

A black slip under a white dress will make the white dress look dark—grayish!

The same holds true for dirt buried in your skin. It will make your skin look dark—give it a grayish cast. It will also clog your pores and make your skin large-pored and coarse.

It's safe to say that 7 out of 10 women do not have as clearly white and radiant and fine a skin as they might, simply on account of that unsuspected, hidden "second layer" of dirt.

There is only one way to remove that underneath dirt and that is to use a cream that penetrates the pores to the bottom.

A PENETRATING Face Cream

Lady Esther Four-Purpose Face Cream is a *penetrating* face cream. It does not merely lie on the surface of your skin. Almost the instant it is applied, it begins working its way into the pores. It goes all the way down to the bottom of the pores—doesn't stop half way.

Going to work on the waxy dirt, it breaks it up—*dissolves* it—and floats it to the surface where it is easily wiped off. When you cleanse your skin with Lady Esther Face Cream you get dirt out that you never suspected was there. It will probably shock you when you see how really soiled your skin was.

Two or three cleansings with Lady Esther Face Cream will actually make your skin appear whiter—shades whiter. You would think almost that you had bleached it, but that's the effect of *thoroughly* cleansing the skin. When your skin has been thoroughly cleansed it blooms anew, like a wilting flower that has been suddenly watered. It becomes clear and radiant. It becomes fine and soft.

Supplies Dry Skin with What It Needs

As Lady Esther Four-Purpose Face Cream cleanses your skin, it also does other things. It lubricates the skin—resupplies it with a fine oil that overcomes dryness and makes the skin velvety soft and smooth.

Cleansing the pores as thoroughly as it does, it allows them to function freely again—to open and close—as Nature intended. This automatically permits the pores to reduce themselves to their normal, invisible size.

Also, Lady Esther Face Cream makes so smooth a base for powder that powder stays on twice as long and stays fresh. You don't have to use a powder base that will ooze out and make a pasty mixture on your skin.

No Other Quite Like It

There is no face cream quite like Lady Esther Face Cream. There is no face cream that will do so much definitely for your skin. But don't take my word for this! Prove it at my expense.

Let me have your name and address and I'll send you a 7-days' supply. Just mail a penny postcard or the coupon below and by return mail you'll get the 7-days' supply of Lady Esther Four-Purpose Face Cream. Let your own skin tell you how different this face cream is from any you have ever tried.

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(You can paste this on a penny postcard) (9) **FREE**

Lady Esther, 2030 Ridge Ave., Evanston, Ill.

Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream.

*Name*_____

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*City*_____ *State*_____

(If you live in Canada, write Lady Esther, Toronto, Ont.)

ARLISS FINDS THE FOUNTAIN OF YOUTH



George Arliss, the English born favorite of American theatre goers, finds joy in his philosophy of work and love . . The beloved thespian looks at life through his rose colored monocle and finds the real meaning of existence

by DONALD P. SHELDON

George Arliss, on one of his rare public appearances. This popular favorite portrays the Duke of Wellington, in the new British picture, **The Iron Duke**
—Wide World

UNTIL I ESPIED George Arliss, gayest of the gay, twirling gorgeous Doris Kenyon about Cocoanut Grove's dance floor to the fast tempo of Guy Lombardo's orchestra, I had, for some inexplicable reason, visioned him as a doddering old soul putting in a few last licks before hieing himself off to his cottage on the Kentish coast—and oblivion.

Yet today, at sixty-six, he continues to gaze at the universe through the same rose-tinted monocle that served him two score years ago, for he has uncovered the fountain of youth for which Ponce de Leon searched in vain.

As he speeds across that intersection in life's span where so many of his brethren halt for carpet slippers and an easy chair by the hearth, this beloved thespian is enthusiastically scanning plays, for a vehicle that will carry him to another Broadway footlight triumph.

Never-ceasing toil is the real secret of longevity, Mr. Arliss will tell you.

"Man must have a master if he is to continue on this sphere, and work is the best one I know," he declared. "Regardless of the size of his fortune or the number of milestones that have crept upon him, he should go on striving for newer and bigger goals. Otherwise, idleness and lack of something vital with which to occupy the mind bring about a too rapid disintegration, both physically and mentally.

"The only escape for those who are forced to step aside from active labor is an all-absorbing hobby," he declares.

So for Mr. Arliss there will be no retirement!

He plans to go on in the talkies as long as there is a market for his celluloid characterizations, sandwiching in a stage play now and then when shooting schedules permit. And if there comes a time when the cinematic public no longer is interested in him, then he will devote all of his artistry to its original outlet—the stage.

Death will have to take George Arliss with his boots on!

● There is a real zest to living the Arliss way.

Surrounded by a laughter-loving crowd of young intellectuals and with his gracious and adoring wife at his side, Mr. Arliss goes merrily on, garnering pleasure from each passing moment.

He ranks with Bebe Daniels and Joseph Schenck as one of the three crack bridge players of the film colony. He is adept in the intricacies of the modern terpsichore. He hikes five miles every morning with tireless stride. He mixes a cocktail that would put Oscar of the Waldorf to shame. He eases the burdens of a lot of beings, both human and animal.

"Life is what you make it," he explains as he proceeds to make the most of it.

Never one to indulge in more than an occasional glass of wine himself, Mr. Arliss maintains a well-stocked cellar. In the pre-repeal era, the bootlegger took his place among the tradesmen serving the Arliss abode. His friends are particular drinkers, rather than free imbibers, and whether their preference be a whisky and soda, a rare vintage, a cordial or what-have-you, Jenner, long the Arliss man-of-all-work, can produce it without delay.

Few persons in Hollywood enjoy the balanced existence that is the lot of Mr. Arliss.

His charities, many of them administered through humane societies, his outspoken opposition to vivisection, and his summer place in Kent with its flower and vegetable gardens occupy an important place in his thoughts during his leisure.

● He has found an unusual happiness in wedlock, for Florence Montgomery, who braved the lean period with him and survived to share his opulence, has been

Please turn to page fifty

America's Sweetheart







WHAT LIFE

Intimate revelations of what tragically shattered romances mingled with glorious triumphs have done to —and for—a lovely lady



Carole scored in **Lady by Choice** *and triumphed again in the current uproarious farce,* **The Gay Bride**



***John Barrymore called Carole "the finest actress I have worked with, bar none," after this and other scenes with her in* Twentieth Century**

MUCH HAS BEEN given me in this life, and much has been taken away.

For that reason I am more or less of a fatalist.

More of a fatalist, for having learned to accept with fortitude what comes; less of a fatalist, for realizing that destiny is an excuse for the lazy.

To sit back and wait for fate to take care of your affairs is, quite obviously, a defeatist sort of philosophy and will get you no place. On the other hand, to rail at misfortune can only add bitterness to the tragedies of existence.

About five or six years ago I fell in love with a young man who didn't know what he wanted from life. Everything, really, had been handed him on a silver platter; wealth, charm, position.

Yet he was afraid of getting into the human struggle for success. He sat back and waited for things to come his way, refusing to thrust himself into the game. He couldn't make up his mind to what he wanted, what was worth going after. That is a popular pose among some rich men, but I have no sympathy with it.

We were both very young—I was going into my twenties—but I was the more fortunate for I was less of a fatalist. I firmly believed that you must know what you want and try to get it.

Not long ago this young man called me up and said he wanted to talk to me. It had been several years since I had seen him. He asked me, in a sort of blind desperation, what he should do with his life.

"You must give me some sort of philosophy to carry me through," he said.

I told him that I still believed one must make up his mind to what he wanted and go after it.

"But be sure that what you want is worth while," I said.

For I had learned one important lesson in working toward my own goal. I wanted to pass it along to him. Many times I have tried hard to get something I wanted, only to find that it wasn't worth having.

That is where your judgment must influence your fate.

I determined long ago to become an actress. I wasn't a born actress, heaven knows! I was just Jane Peters from Indiana. But I knew what I wanted. I chose the name Carole Lombard, for its grace and color. Not long ago O. O. McIntyre wrote in his column that he considered the name Carole Lombard "the prettiest name in pictures."

But to make a pretty name mean something is a job you cannot leave to fate. Some of my friends had picture careers dumped in their laps by theatrical parents; some were featured in hits that made them stars overnight, and these I couldn't help but envy for their good fortune.

Now I am just as well pleased that I had to work for what I got. It was my

HAS TAUGHT ME

by Carole Lombard

fate to struggle along for a long time, but I was learning invaluable lessons. Out in the old Pathe studios we used to turn our hands to everything. We'd all get together on a story conference. If I had an idea I'd pop out with it, and whether it was accepted or not, I was learning. I had a "story" mind and found it helpful. In the easy camaraderie of a small studio we all had a finger in the pie.

That wasn't at all like the business of producing at a big studio, where strict lines are drawn between the functions of story writing, directing, stage setting, acting, and producing. It was a lucky circumstance that gave me that sort of start.

Of course I was impatient, and at times I bewailed the slow hands of the fates at their weaving. But I have learned better.

It was so written that I should come forward slowly, and that gave me the strength to cling to each progressive gain.

So, when John Barrymore gave me his portrait with the inscription—"To the finest actress I have worked with, bar none—" I knew that all those hard years of striving had brought me to my goal, and that I had at last been accepted by the inner circle; that at last I could call myself actress.

The destiny that guides one's personal life bears also on one's professional career. I have had to be self-reliant in my work. I had to use my mind and my judgment as best I could, yet avoid being headstrong and self-willed. Yet force of circumstances made me depend on myself.

For that reason, perhaps, it has been my fate that I have had to help the men I have fallen in love with. Perhaps it is true that the faculty of self-reliance is more masculine than feminine; if I have a masculine manner of thinking I am not sorry for it. It has brought me fine friendships, and has made them last. It enables me to meet with and talk on an even basis with men of fine minds who do interesting things, whose eager hammers strike sparks on the anvils of human enterprise.

I have known tragedy. Yet I have learned from it that it is useless to divert destinies and that no one thing is permanent in life.

Young lovers believe that romance lasts forever. They are crushed when they learn that all things change, as the seasons change, and they have not the consolation of experience to say, with Swinburne, that "even the weariest river winds somewhere safe to sea."

I, too, once thought that the turbulent rapids would go on forever. The desire for permanence is only human. Yet this very hour events go on in the world that are destined to change the scheme of things — only upheaval is a permanent thing.

● So experience has taught me much. I have married, divorced, been in love again. I have achieved from experience a philosophy about life that carries me on. I refuse to dwell in the past, or to carry unhappy

Please turn to page fifty-three



Fate has been none too kind to beautiful Carole Lombard, but she faces the future squarely, clear-eyed and unafraid



The late Russ Columbo whose death all but crushed the courage of Carole. She sought escape from the numbing tragedy and found it in her work

You've been waiting to see her in a picture like this

SHIRLEY TEMPLE

in

Bright Eyes

with

JAMES DUNN

Produced by
SOL M. WURTZEL

Directed by
DAVID BUTLER



favorites



Greta Garbo

Greta Garbo assured her millions of fans that she would remain with them for at least two more years when she signed her recent contract with Metro. Her salary was raised from $8,500 to $9,000 per week





Ginger Rogers and
Lew Ayres

The Gay Divorcée is now a happily married woman. Ginger and Lew are pictured leaving the Little Church of the Flowers after their wedding ceremony. Ginger's next film is *Roberta* and Lew will soon be seen in *Lottery Lover*

Kitty Carlisle

Kitty Carlisle soared to stardom in the Bing Crosby picture *She Loves Me Not* and makes her honors secure in another co-starring rôle with the crooning idol in *Here Is My Heart*



Loretta Young

Loretta Young in costume for *Clive of India,* in which she co-stars with Ronald Colman. Loretta plans to take a vacation in England soon and it is said that she is very interested in a certain British tennis champion

Grace Bradley

Nothing to wear but cellophane although recently Grace inherited $250,000. Despite her fortune she will remain on the screen



Will Rogers

Will has for a wife one of the most beautiful women in Hollywood and his daughter Mary could win any beauty contest. Will's beauty is questionable but his human qualities endear him to all fans

HOLLYWOOD

Gary Cooper, Fighting Man of all Nations!

by James A. Daniels



He has worn the uniforms of a half-dozen nations and twice that many branches of the various services. He has carried every known form of war weapon from a six-gun to a cavalry lance. He has soldiered in the Sahara, the trenches of France, the mountains of Italy and on the battlefields of our own Civil War. He has fought hand-to-hand, in the air and astride a horse.

That's the unique record of filmdom's best-beloved portrayer of warlike roles —Gary Cooper. Too young to see actual service in the World War, the tall Montana lad nevertheless has earned the screen title of "The Fighting Man of All Nations."

He "enlisted" first as an aviator in that never-to-be-forgotten picture, "Wings." Then came brief periods of service in the French Foreign Legion in "Beau Sabreur" and again in "Morocco." Who can forget him as the American ambulance driver on the Italian front in "A Farewell to Arms"? Then there were the roles of the British Tommy in "Seven Days Leave," the U. S. Marine in "If I Had a Million" and the American doughboy in "The Shopworn Angel." More recently he turned time back to don the uniform of an officer of the Confederacy in the Civil War.

Nor is Gary through with uniforms. He has just finished the stellar role in Paramount's "The Lives of a Bengal Lancer" and both Gary and the studio believe it is the most colorful characterization of them all. As the heroic young captain in this picked British regiment stationed on the northern boundary of India, Gary alternates between the English Army service uniforms and the picturesque Indian dress uniforms worn in honor of the native allies of the British.

But more important than the uniforms he wears is the part he plays. It's the tensely dramatic role of a British officer who goes gayly into danger in order that the honor of the regiment, the Bengal Lancers, may remain unsullied and that a soldier-father may never know that his son betrayed the regiment. Critics who have seen the picture agree that it marks a new high for Cooper and that the picture promises to be to talking pictures what "Beau Geste" was to the silent screen.

Surrounding Cooper in this colorful setting are such excellent actors as Sir Guy Standing, himself an officer in the British Navy in the World War; Richard Cromwell, Franchot Tone, C. Aubrey Smith, Monte Blue and Kathleen Burke. Henry Hathaway directed "The Lives of a Bengal Lancer," a picture which has taken three years to make, and which was partially filmed in India.







(Advertisement)

BILL POWELL TAKES OFF HIS MASK

by J. EUGENE CHRISMAN





***Bill Powell found a new type rôle in* The Thin Man *and continued it in* Evelyn Prentice. *—Do you remember the figure at the extreme left? Philo Vance of* The Canary Murder Case

There's no new Bill Powell . . . The villain of silent films, and the sophisticate of early talkies finds a new rôle but he can't fool his friends . . . They know Bill is just being himself

Hollywood Is Never content to let well enough alone. It is a community of constant change, the most chameleonic city in the world. Off with the old and on with the new, is their slogan.

Out here people go to the divorce courts to change wives and husbands. Plastic surgeons alter the appearance of their faces. The expert hair dressers make over their coiffures. Dieticians and massage masters change their figures. Publicity departments change their personalities.

Thus it is that we are always reading of *The New Joan Crawford,* every time Joan changes the style of her hairdress. *The New Clark Gable* is heralded on each variation of screen character. Elissa Landi decided to soft pedal the pure and innocent rôles and become a wicked woman and the publicity departments listed her as *The New Elissa Landi.*

When William (the fellows call him Bill) Powell first smashed through with one of the screen's grandest performances in *The Thin Man,* a type of rôle in which the public had never seen him before, he was also hailed as *The New William Powell.* But he wasn't changed. He was just being himself and for the first time since he began his picture career. The public, who had seen him only as a sneering *heavy* in the old silent days and as the suave, polished, sophisticate since the talkies, wondered what had happened to Bill but his friends, who were in on the secret all the while, only chuckled. They knew that Bill Powell had always been the sort of a guy who would toss a raw egg into an electric fan just to see what would happen. Scores of them knew that, while in public Bill is a runner-up for the title of Hollywood's best dressed man, he loves to run around his house in the raw. They know that he prefers a tattered old sweater and a pair of disreputable slacks to a tail coat and that when he does wear tails, they are usually completely wrecked by the time the party is over, if Bill is being himself.

● They remembered the Bill who plays *Philo Vance* in the privacy of his own home, entirely without an audience and the time when, having concluded that opening a door lock with a hairpin was a simple trick for a detective, he locked himself in his own bathroom, armed only with a hairpin, (we don't know where he acquired it), and threw the key out the window. But it wasn't so simple as he had expected and he escaped by climbing down the drain pipe.

They recalled the recent boating trip he took with his pals, Dick Barthelmess, Ronald Colman and Warner Baxter into Mexican waters. This was the Bill who

Please turn to page fifty-eight

How to Plan a Movie Career

Mary Pickford tells you how to make your dreams come true!

by Mary Pickford

As told to
WHITNEY WILLIAMS

"If You Contemplate a career on the screen, don't come to Hollywood unless you have at least a high school education, a good wardrobe, enough money to last six months, a pleasant speaking voice and an unlimited capacity for hard work."

That's the advice of Mary Pickford, whose position as one of the most potent influences in the whole world in matters concerning women makes her the greatest authority on what a girl or young woman should or should not do to achieve success in motion pictures.

Clad in a trim, light blue frock, tan and white slippers and beige stockings, dark glasses shielding her eyes from the afternoon sun, curly blonde hair blowing lazily in the breeze, America's Sweetheart presented a radiant picture of freshness and charm as she discussed the problem beside the pool at Pickfair.

"If, in spite of warnings not to come to an already overcrowded field, a girl insists upon embarking on a screen career, she shouldn't overlook the necessity of preparing herself as much as possible before leaving home," Mary continued.

"While still in school, a girl should learn voice culture, expression. There is nothing quite so annoying as an unpleasant voice, and no greater deterrent to a career. The prettiest face on earth avails nothing if the voice is harsh and raspy. If it is well modulated, trained, you will have a better chance."

Even today, Mary takes a lesson in diction three times a week. If such a star, after years of experience, finds this necessary, you can well realize the importance of such an exercise.

● "Don't fail to learn the art of observation, either, before leaving for Hollywood. Cultivate your memory so that it is photographic. If you are called upon to speak lines, it would be fatal to forget them through lack of memory. You must be prepared to step forward at a moment's notice. Acting in school plays assists. Learning poetry and speeches is another means of training yourself. Of course, any dramatic experience you may acquire will

Please turn to page sixty



—K. O. Rahmn

Mary Pickford, one of the greatest stars of all time, draws on her own vast experience to advise ambitious girls in this article

MARY PICKFORD SAYS

Prepare for a screen career as much as possible before leaving home.

Study voice, acting, dancing—learn to swim and ride.

Don't go to Hollywood without adequate finances.

Take along a variety of carefully selected clothes.

Don't become discouraged if you don't immediately find work.

Avoid sensational rumors and scandalous gossip for publicity.

If you can't stand discouragement and disappointment stay away from Hollywood.

DEL RIO BECOMES A STAR REPORTER



Gary Cooper and his wife, Sandra Shaw, both intimate friends of Dolores' are pictured on the grounds of their ranch home near Hollywood



Dolores Del Rio and her husband, Cedric Gibbons, attending a Hollywood party. They are a very vital part of Filmland society

THREE THOUSAND miles from the grey man-made canyons of Park Avenue, which we all know is synonymous with ultra - smartness, Hollywood has quietly and surely developed a smartness of its own. Impossible as it would be to bring the cold sophistication of the East to the sun-drenched hills of our famous village, a more informal sophistication has made Hollywood's own personality and culture. This is seen in the mushroom growth of a section along Sunset Boulevard, once a long road skirting the foothills to Beverly Hills, which is now a beehive of business activity.

Business is carried on behind the appealing facades of charming examples of cottage architecture, proving our realization of the demands of the times for beauty in all things and the adaptability of modern art design. Side by side these quaint little business cottages glitter in the sunshine, looking for all the world like some architect's dream of the perfect village street.

These early American, English, Monterey, Colonial, Normandy and Dutch cottages are stamped with the individuality which is Hollywood. They are offices . . . shops . . . restaurants. . . .

One of the nearest to Hollywood in the district, and one of the smartest, is the little white Trocadero . . . restaurant par excellence . . . and it was here on a recent night that my husband, Cedric Gibbons, and I, went to a party which was hosted by Carey Wilson, hostessed by Carmelita Geraghty Wilson, and attended by Fay Wray and John Monk Saunders, Gary and Sandra Cooper and ourselves.

ALTHOUGH I HAD been in Mexico but a few weeks my friends graciously gave me a "welcome home" upon my return as enthusiastic as though I'd been gone for a much longer time.

I was delighted with the lovely cocktail party given in my honor by Mr. and Mrs. Wells Root. It became a dinner party, as many such parties do, and we chatted of everything under the sun — the outcome of all the conversation being the decision to fly to Mexico City some week-end to see a bull fight! It is only ten hours to Mexico City by plane now.

Joan Bennett and Gene Markey, Fay Wray and John Monk Saunders, Gary Cooper and Sandra Shaw were among the enthusiasts —We shall see!

FOLLOWING OUR OWN "at home" after my return from Mexico, Sandra and Gary Cooper, Irene and David Selznick, Jean Harlow and Bill Powell and my husband, Cedric Gibbons, and I went to the Clover Club for dinner.

We were lured by the famous cuisine of George Lamaze, the charming singing of lovely Eadie Adams, and the rollicking entertainment of Endor and Farrell, past masters of the art of harmony and rhythm.

One of the most attractive dining rooms in town, ultra-modern in design, boasting a glass dance floor, it is a popular rendezvous.

Carole Lombard was there . . . evidencing again that splendid understanding heart which has won so much admiration for her. She and Lansing Brown sat at a nearby table. No romance note for the gossip columns. Just two friends of the late Russ Columbo. The girl helping the

In this chatty, revealing article, a charming star gives you an intimate closeup of the Hollywood social scene—takes you to the stars' parties, tells you what they eat, what they wear and who they're seen with—and where

by Dolores Del Rio



boy to pick up the shattered pieces of his life—a life weighted by the sorrow which has been Lansing's since that fateful Sunday when the gun in his hand discharged a bullet to ricochet crazily across the room and still forever the voice of his friend. There, in that gay little room was that poignant reminder of heartache.

Applauding the slim Eadie Adams, whose soft voice and quiet beauty would be as appealing to millions on the screen as it is to the nightly gatherers at the Club, was Glenda Farrell in a party which involved the vivacious Alice Brady . . . Martha Sleeper and Hardie Albright. Young newlyweds very much in love were to be seen dancing.

THE LARGEST and gayest party I've attended in some time was the wonderful "welcome home" given for Marion Davies, who just returned from an extended trip through Europe. The two tennis courts of her beautiful beach house were covered by a large tent under which was the gayest of Tyrolean villages. All the guests were in the quaint and colorful costumes of the Tyrolean peasantry.

And just everyone was there! Mary Pickford, doll-like in her simple costume . . . Gloria Swanson, Norma Shearer, Gary Cooper and the shy, lovely Sandra . . . Harriet Parsons, lily-like Virginia Bruce Gilbert, Jean Harlow, the Donald Ogden Stewarts and Constance Bennett, the only guest who did not wear costume. Oh, it would take more pages than I have here to list the many guests!

Under the spell of the setting and the costumes we were much like children . . . dancing folk dances to the strains of German music, which was played exclusively, and parading in two's about the "village." Everyone agreed that it was *the* party of the season. And the graciousness which has made Marion Davies so beloved by her friends was never more in evidence than that evening when everyone of the numerous guests was made to feel so delightfully at home.

THEN THERE was the Russian party given to honor the Prince and Princess Vasili Romanoff by the Frank Tuttles. The Prince is the nephew of the late Czar of Russia and he and the Princess, with the beautiful dignified courage of the erstwhile Russian aristocracy, made me conscious of a deep regret that the color, pageantry and gaiety of the old

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Hollywood's most unique social affair was the Tyrolean party given by Marion Davies upon her return from Europe. Left to right, Constance Bennett, Marion Davies, Raoul Walsh and Countess di Frasso

The glamorous Dolores Del Rio is one of the inner circle in Hollywood's exclusive society. Her comments on these pages take you with her on a round of social gayety

What's New



Katharine Hepburn—John Beal—Mary Gordon

The Little Minister

• • • • The classic drama of Sir James Barrie comes to the screen as one of the truly great pictures of the year. Katharine Hepburn is overwhelming with the fire and passion of her perfomance and John Beal in the title role turns in a masterly characterization.

John Beal, a young minister in charge of his first parish, finds his life disturbed when he meets Katharine Hepburn (Babbie) disguised as a gypsy. The conflict between her passionate love and his puritanical scruples makes up the theme of this powerful play.

Lumsden Hare and Alan Hale are excellent and Andy Clyde and Donald Crisp turn in fine performances.—RADIO.

The Mighty Barnum

• • • • Magnificent in conception and excellently screened, this film reveals the genesis of the circus.

The story opens with a flash of a modern circus, then cuts back to 1835 when it shows Wallace Beery as P. T. Barnum dreaming of owning a freak show. His wife Janet Beecher is revolted at the idea. Beery buys a negress supposed to be 106 years old and one time nurse of George Washington, and his career begins. Adolphe Menjou is assistant and guard against alcoholism.

You see Tom Thumb, The Cardiff Giant and all the freaks which made the name of Barnum famous. A great picture with not a dull moment in it.—TWENTIETH CENTURY.



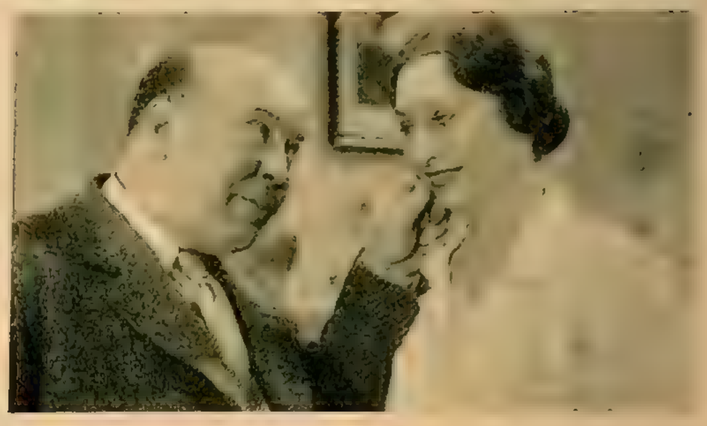
Adolphe Menjou—Wallace Beery



Bing Crosby



W. C. Fields—Baby LeRoy—Kathleen Howard



Guy Kibbee—Aline MacMahon

Here Is My Heart—

• • • • Although he is J. Paul Jones in this play, it is really our old friend Bing Crosby who, after making millions as a radio crooner sets out to fulfill all his ambitions and does so in a thoroughly enjoyable way. This is Bing's finest screen performance to date and the story is packed with laughs. Roland Young, Alison Skipworth and Reginald Owen contribute to the fun as the half-wit family of the fascinating Princess (Kitty Carlisle).—PARAMOUNT.

It's A Gift

• • • This picture is just a series of gags. But what gags! There isn't much to the story, something about a hen-pecked husband who achieves his desire for a California orange grove through the death of his uncle, but it starts off with a bang and speeds right along through one continuous series of laughs. Fields carries the whole show but the romantic interest is furnished by two newcomers, Julian Madison and Jean Rouverol.—PARAMOUNT.

Babbitt

• • • An excellent screen translation of Sinclair Lewis' epic of the small town business man, although much of the vitriol and satire has been taken out. Babbitt (Guy Kibbee) is the big real estate man of Zenith who through stupidity becomes involved in a shady deal. His wife (Aline McMahon) rescues him and he basks again in the light of his self importance. Kibbee is at his best and Aline MacMahon, Glen Boles and Minna Gombell are excellent.—WARNERS.

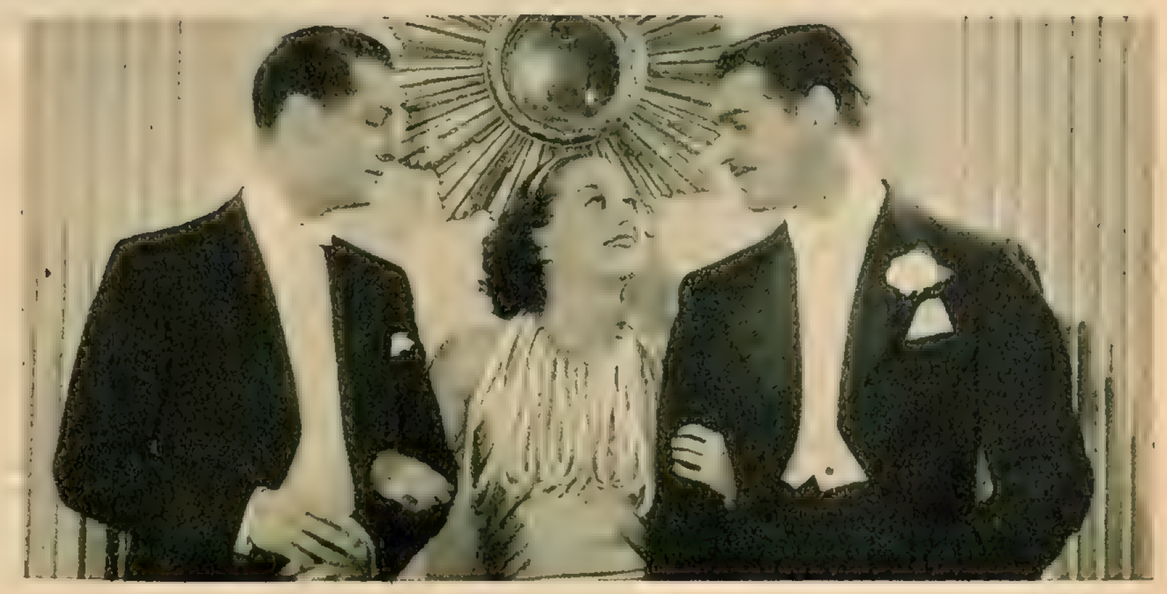
Advance information on newest pictures seen at Hollywood previews by our staff of film critics

on the Screen

Forsaking All Others—

• • • • This is the first time W. S. Van Dyke has ever directed Joan Crawford and what a personality his direction makes of her! Clark Gable also responds to the magic of Van Dyke's direction with one of his finest films.

Joan Crawford is the girl and Clark Gable the boy who have known each other from childhood. Joan thinks she loves another boy (Robert Montgomery) but he leaves her flat and marries another girl. She then finds that it has really been Clark whom she loved. Charles Butterworth is great and Frances Drake and Billie Burke excellent. This film has everything, fine performance, grand comedy and dialogue.—METRO.



Robert Montgomery, Joan Crawford, Clark Gable



Stan Laurel—Oliver Hardy

Babes in Toyland

• • • • This is a movie feast for the children and for grown-ups as well for it is fantasy of the highest order presented in a superb manner.

All Mother Goose's favorites are brought to life to the lilt of Victor Herbert's March of the Wooden Soldiers. Laurel and Hardy have some very funny scenes and a real star is the character (a marionette) who looks like a twin brother to Mickey Mouse.

Other players who score are Charlotte Henry, Felix Knight, Henry Kleinbach, Florence Roberts and Virginia Karns.

Don't fail to take the kiddies to see it and while there sneak a look yourself.—HAL ROACH.



Shirley Temple



Gato—Malibu



Francis Lederer—Ginger Rogers

Bright Eyes

• • • Little Shirley Temple scores again and this picture is mostly Shirley. The story starts when Jimmy Dunn adopts the orphaned Shirley. Judith Allen, the estranged sweetheart of Jimmy is slowly won back through the sweetness of the child. Jane Withers, another tiny player is the heavy of the play and she makes life miserable for Shirley. It all ends satisfactorily however with a re-union between Judith and Jimmy.—FOX.

Sequoia

• • • The story of a strange friendship between a mountain lion and a deer, a story of love and devotion rarely equalled even among humans. It may not sound like much but when you follow the lives of Malibu, the deer and Gato, the mountain lion through the glories of the California outdoors you will get your money's worth. Jean Parker is effective and Russell Hardie is good but the cast is really secondary to the grand animal pictures.—METRO.

Romance in Manhattan

• • • A grand romantic tale of Francis Lederer, a poor immigrant who dreams of being a millionaire. When he is about to starve, Ginger Rogers helps him and finds him a job as a taxi driver. Two nosey old ladies report Ginger unfit to bring up her young brother and there is lots of trouble. Finally Ginger and Lederer marry and friends arrange to get him his citizenship papers. Lederer is grand and Ginger is splendid in her first real dramatic role.—RADIO.

RATING CODE: • • • • Excellent • • • Good • • Fair • Mediocre Additional Reviews on page 73

Astaire—the Dancing Romeo



Fred Astaire stepped to stardom with the lithesome Ginger Rogers in The Gay Divorcée *and captured the hearts of feminine America with the rhythm of his nimble feet*

by CLARK WARREN

"Boom! Boom! Boom-Boom-Boom!"

That strange throbbing which has recently disturbed the sleep of the nation is not a jungle tom-tom as some seem to think. It is only the vibration of a few million feminine hearts, beating in unison for that new masculine star of the cinema, Fred Astaire.

The dancing lad from Broadway has turned the hearts of feminine America topsy-turvy. For years he has been a famous dancer on Broadway. He has danced at royal command before His Majesty the King of England. All Europe stood up and cheered when he made his last tour abroad but, in spite of this, he was still a total stranger to movie fans when he made his first picture, *Flying Down to Rio.*

Astaire's dancing was like nothing the movie fans had ever seen before. The entire dancing world took up the new *Carioca.* But there was something even more compelling about the man who introduced the *Carioca,* it was his human appeal, his complete naturalness before the camera.

People began to write RKO studios. The letters came in a veritable avalanche,

"We don't know what his name is but we like the little guy with the big ears."

Fred Astaire blushed to the roots of his hair. But big ears are no detriment to a successful screen career, as Clark Gable has successfully proven. Ears or no ears, Fred Astaire was definitely a hit. But he refused to believe it. He went back to Broadway to do *The Gay Divorce.* But RKO had him under contract and movie fans were clamoring for more of his nimble and graceful dancing. He came back, convinced that it was all a mistake.

Then came *The Gay Divorcée.* He made even more of a hit in that film than in *Flying Down to Rio.* He was still slightly bewildered but he decided that if the public could take it, he could. He would stay in Hollywood and continue to trip the light fantastic.

At first he burned at the fact that in spite of his Broadway reputation, his name meant nothing to the movie fans. Then he was made to see that he was appearing before a newer and vaster audience. Once he realized that, he had common sense enough to enter the business of making pictures with the same enthusiasm which took him to the top on the musical comedy stage.

● Fred was born in Omaha, Nebraska. He and his equally famous sister, Adele, were professional dancers before they were six years old. Fred's own peculiarly fascinating style of dancing, came from the early association with Adele. Both went to dancing school but while Fred specialized in tap dancing, Adele was taking ballet. Accompanying Adele to her lesson one day, the boy was taken by the grace and rhythm of the ballet. With native ingenuity, he combined the best elements of the ballet with the tap. The result is the graceful style which is peculiarly his own and with which he has electrified the world.

At ages when most kids are crying for all-day suckers, Fred and Adele were drawing down $200 a week. Their triumphal march continued on Broadway and in Europe until Adele decided to marry an English nobleman, Lord Charles Cavendish. She left the stage and went to England.

At first Fred was slightly bewildered. He is a natural worrier and he spent his nights worrying about what would become of him. He soon adjusted himself to his new single state and gained new triumphs. Then came motion picture executives, contracts in hand and he came to Hollywood.



But what kind of a chap is Fred Astaire? What is he like off the screen? You may find out, if you read this story to the end, but you'll never find out from Fred Astaire. He dislikes talking about himself more than any man I ever met.

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HOLLYWOOD BROKE MY HEART

by Mary Christians



Hollywood brought great sorrow to Mady Christians, famed European actress, but her American screen début promises to soften these sad memories

I HAVE NOW BEEN in Hollywood for more than half a year and the American public has not yet seen me on the screen. I am glad, however, that so much care was taken to have my first American picture, *Wicked Woman,* just right. So much depends on it. It is now almost ready for release and although the studio feels that I cannot fail, I cannot help but wonder to myself, "How will the American public like Mady Christians?"

You see I want to stay in your Hollywood. For years I refused to come, despite the many attractive offers made me. I was happy in Europe, with my stage and screen work and my husband. I did not want to come to Hollywood because one of the most tragic memories of my life was connected with it. My father, Rudolph Christians, was one of the foremost actors of Europe. When Eric Von Stroheim made *Foolish Wives,* he induced my father to come here and play an important rôle. My mother and I were left behind in Berlin where I was then a pupil of Max Reinhardt's School of the Theatre. I had been promised the rôle of *Cordelia* in one of his plays and I was almost hysterically happy because we heard from my father that his picture was almost finished and that within two weeks he would join us in Berlin.

But my father never came home to us. On the last day of his picture, he was stricken with pneumonia and he died even before he could send a word of farewell to us, his loved ones. And so, you see, because something had happened in Hollywood to break my heart, I associated the name with tragedy. I did not want to come here. Perhaps I was even afraid that a curse lay in wait for me here.

But now I am here and I am happy. The first thing I did when I arrived, even before I went to the studio, was to hunt up the address of the little house in which my father died. But it was no longer there. A filling station had been built on the spot.

But that is all of the past. I have my own little home in the Hollywood hills, my own garden where I work to my heart's content and I am happy with it all.

● What kind of person am I? That is so difficult. First I am afraid that I am not beautiful, at least by American standards of beauty. I am too tall, too statuesque.

Mady Christians, brilliant Viennese stage and screen star is hailed as one of the most outstanding of the new personalities in Hollywood. She makes her American début in Wicked Woman



Mady Christians, in the patio of her rustic home in Beverly Hills

I am of German-Danish blood and some of your writers have called me a Viking maiden, a *Brunhilde.* My forehead is too high, my eyes too wide apart, my chin too firm. I do not know, only that I am as the good God made me and I cannot change that. Some say that I resemble that dear Anna Q. Nilsson. Others who have seen my screen tests, say that I resemble Ruth Chatterton. When you see me in *Wicked Woman,* you will have to make up your own mind.

● I was born in Vienna, when it was the gay capital of old Austria. My father, Rudolph Christians, was of north-German descent and of humble origin. It was entirely due to his own efforts that he rose to a place of honor on the European stage and screen. My mother was Bertha Klein, a noted opera singer, so you see that my theatrical ambitions are in the blood. As a child I lived in Vienna, in Berlin, in Paris and in New York. It was from 1912 to 1917 that we lived in New York where my father established the German theatre. These formative years, spent in America, made me almost American in my thoughts, speech and actions, but in 1917 my mother took me again to Europe where I entered Reinhardt's school to complete my dramatic education. I had already made my stage début in

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HARRY CARR'S *Shooting*

Pertinent Observations of a noted Film Commentator

Sport News

MOVIE NEWS is being written mostly by sport editors in these days with Mae West racing nags, Maxie Baer taking the count, Clark Gable and Al Jolson becoming racing gentlemen . . .

For some reason Mae has been exceedingly coy about going into the race track news. In the early part of November she bought five horses but registered them in the name of her brother-in-law. They will race however under her colors at the coming race meet at the new track at Santa Anita near Los Angeles.

Perhaps the reason for her maidenly reluctance is that once before she owned a race horse and he turned out to be of degenerate morals and had to be shot; it was embarrassing.

Maxie's Star Sank

THE REAL LOW-DOWN behind the calling off of Maxie Baer's fight picture at Paramount was an unpleasantness between the champ and Adela Rogers St. Johns who adapted Damon Runyon's story.

It was a screen drama oozing with sympathy. Maxie was not a prize fighter but a strong and noble hero who came to the rescue of a picked-on widow and her two cherub children.

In the course of the dialogue, however, allusion was made to the incident where Max killed a fighter named Campbell in the ring at San Francisco. This was too much when added to the scene where Baer was supposed to be knocked out—and Max struck.

Baer's vaudeville having not been what you would call a riot, Paramount was a little chilly on the project anyhow. It was announced that the picture was being "postponed." It has been postponed until Max's next incarnation a million years or so from now.

The Old Scandal

A GRAND JURY in Los Angeles has dug up the old scandal behind the death of Paul Bern. They were disappointed in not being able to google over a true confession tale. The sworn statement that Jean Harlow had made to the police at the time was found to have mysteriously disappeared from the records.

Every policeman and most of the people of Hollywood know the inside of this story; but it has never been made public; and never will be. It is not the kind of thing that is printed.

De Mille Talks Back

CECIL B. DE MILLE seems to be occupying his spare time between pictures writing furious letters of reproach to the critics of *Cleopatra*—of whom there are plenty.

Always sensitive, de Mille specially resents any cracks against his erudition as a historian. This picture was very liberally panned—by me as well as others.

I wrote that his *Cleopatra* was more like a Follies girl than a queen. He retorted in a long letter that *that* was how the gal was. She was not only a giddy girl but a hoyden who tied dead fish onto the line of Mark Antony when they were fishing together.

Incidentally, de Mille may have been hit harder than we have known by the depression. His magnificent country estate—Paradise Ranch—in the Little Tujunga Canyon is on the market at a great bargain.



Tough competition for the seals! Mary Carlisle leading lady of* Grand Old Girl *puts her juggling dog, Sammy, through a few tricks



"Soup's on" at the Harlow home! Helping themselves to the buffet luncheon are (left to right), Arline Judge, Claire Trevor, Esther Ralston, Jean Harlow and Lois Wilson

Script by Harry Carr



Lederer for Peace

I HAVE SUSPECTED all along that this fervor of Francis Lederer for international peace was just an act. Brethern, the fellow is a nut on the subject. He spends a large part of his salary in maintaining agents all over the world who work for peace. I don't know what they are supposed to do except get the kings together and say: "Boys, be reasonable; be reasonable."

And the irony of it is that his first big hit in Hollywood was in the part of a mercenary soldier in *The Pursuit of Happiness.*

Am I Excited?

EVELYN BRENT has come back to Hollywood and to the pictures after a long struggle with the stage. I would be more excited if the lady hadn't up-staged me so mercilessly. I have been up-staged by a lot of folks under various circumstances; but the fair Evelyn high-hatted me while I was interviewing her for the public prints which you will have to admit was rubbing it in. We were at a restaurant and she paid ardent attention to every one in the place from the snare drummer to the stars—except me. She couldn't see me at all. I wish now I had mis-spelled her name in the paper.



What chance has a little peanut got against that "schnozzle?" Durante settles an election bet with Lee Tracy

Here's Rod

ANOTHER ONE back from oblivion is Rod La Rocque. He is to be featured in a picture based upon the founding of the California missions—produced by a group of well-known Jewish devotees. It doesn't sound very exciting but you never can tell. Rod has never upstaged me; but I once supervised a picture in which he had a temperamental director and I have felt ever since qualified either for the League of Nations or for a prize fight referee.

Mary's Embarrassment

DOUGLAS FAIRBANKS carried off a difficult situation at Donald Ogden Stewart's birthday party. He saw a charming lady at a near-by table and the charming young lady was Mary Pickford. And so, like a charming little gentleman, he went over to the table and sat down and talked to the charming little lady for a while; then he went to another table and talked to another charming little lady.

How Can You?

WELL YOU NEVER can tell. M-G-M thought it was going to iron out all the harshness from Mexico by producing *Pancho Villa* and the picture was hissed and booed. Only this week, they took a chance and showed it again in Mexico City in a very small theater before an invited audience. And Warner Brothers were throwing bouquets at themselves for having produced *Here Comes the Navy;* and the navy was mad as a bear with a sore nose.

Another Way

THE GAG FOR getting into the movies now is to hire out as a mule. Out at Palm Springs a smart hotel keeper, just back from the Orient, introduced a fleet of rikishas to carry the folks to and fro, Nancy Carroll got the first ride. It wasn't long before extra boys on the still hunt to meet directors hit it for the desert. In Japan, natives no longer are permitted by government order to so demean themselves. In the Japanese city of Darien, only Chinese are allowed to drag rikishas. But the Chicago Fair made it quite a prideful occupation. If there is anything indicative of thespic genius visible in a fellow's bare legs and the back of his neck, probably some of these young rikisha mules will land in stardom.

Cruel Crack

CECIL B. DE MILLE opened himself to an obvious series of wise-cracks when he opened fire on the whole movie world for their pronunciation of words. He said that he would love to hear a good clear pronouncing of the word, *Yes.* Rises Charles Bickford to remark that if anybody should know how *Yes* should be pronounced it is de Mille—he has heard nothing else but.

Autograph Fiends

EVERY TIME anybody comes out of anywhere in Hollywood the autograph fiends are on him. The stars have to sign books; the edges of note

Please turn to page fifty-four



Pert Kelton, featured RKO player displayed excellent form on the Catalina Island golf course where she spent a short vacation

David Copperfield

From the pages of Charles Dickens, "David Copperfield" comes to the screen as one of the year's outstanding photoplays . . . Here are some advance peeks at scenes and characters from the great M-G-M-picture



Winsome Elizabeth Allan, British stage and screen favorite portrays the part of David's beautiful young mother in the Dickens classic, David Copperfield



The inseparable comrades of fiction. Freddie Bartholomew as David Copperfield and W. C. Fields as Micawber



David comes to his new home. Edna May Oliver as Aunt Betsey Trotwood and Lennox Pawle as Mr. Dick

Lionel Barrymore in the rôle of Dan Peggotty, the old Yarmouth fisherman



A tensely dramatic scene from David Copperfield, *depicting the death of Ham Peggotty. Frank Lawton (David Copperfield grown up) kneels beside the stricken Ham*



The Copperfields at church. Freddie Bartholomew as David, Elizabeth Allan as his mother and Jessie Ralph as Nurse Peggotty



Elizabeth Allan, the young widow about to become a mother mutely pleads for a word of sympathy from Aunt Betsey (Edna May Oliver)



Una O'Connor as Mrs. Gummidge and John Buckler as Ham Peggotty in a scene from David Copperfield



WHEN *Death* STALKED HENRY WILCOXON



How the stalwart young Briton escaped a watery grave in a sunken ship

by JACK SMALLEY

The lucky star that guided Henry Wilcoxon to the rôle of Marc Antony in* Cleopatra *has saved his life on several occasions. Once, while seeking buried treasure, he was trapped in a sunken ship with no hope of rescue!

Life Has Been filled with unexpected thrills for Henry Wilcoxon, the stalwart young Briton who will portray the part of Richard the Lion Hearted in Cecil B. de Mille's *Crusades.*

Not that Wilcoxon didn't deserve that splendid rôle—he has an impressive record of stage successes to his credit in the English theatre—but his lucky star must be thanked for the coincidence that brought him to De Mille's attention and laid a five-year contract in his hands. It must have been that same smiling goddess of fortune that carried him safely through one of the most hair-raising experiences that can befall an adventurer.

The tale came out quite casually, as those things will, for British reticence and the diffidence of your true adventurer has kept it out of print. We were stretched out by the pool in the Garden of Allah, a quiet retreat out on Sunset Boulevard where Henry Wilcoxon has taken bachelor quarters.

The bronzed, deep-chested Briton, in scanty trunks, nodded his head when I observed that the water in the pool was of that deep blue you see in the West Indies waters when the sun rides high.

"And as clear," he remarked. "Like in Barbadoes. You can see the ships that have sunk, clear as a picture, when you paddle your canoe over them."

Wilcoxon was born and raised in the British West Indies, and knows those tropic isles well. His green-blue eyes, in the strong, purposeful face, have the look of a man who has seen many things and ceased to wonder about them.

"Did you ever dive for salvage in those waters?" I asked, for I knew he was a remarkable swimmer and all-around athlete.

He nodded, and the tawny hair which he must wear long for the rôle of King Richard tossed back from his brow. He hates it that way, but De Mille bans a haircut.

"Some say a man can stay under water for five minutes," I remarked. "I don't believe it. Three is more likely, don't you think?"

"I stayed under for what seemed five years once," he mused. And that is how the adventure began.

● It was a badly over-loaded little tub in the first place (he related), or it wouldn't have gone down. But the French owners were thrifty souls, and her holds were jammed with all the cargo she could carry, and more.

Nobody knows just how or why, but she suddenly listed over, like a tired old charwoman falling asleep, and turned bottom up. Just like that. The crew got off, most of them at least, and made shore. There wasn't enough air trapped in the hull of the old ship to keep her afloat that way, and down she settled, outside the harbor.

Next day the sea was calm, and a friend and I paddled our canoe out to look things over. The water was that deep blue, but when you looked down from the surface you could see clear to the bottom. The boat lay some four or five fathoms under, and in going down had righted herself.

We lowered a line with a weight, and after breathing quietly for a long minute, I considered that I had enough air in my lungs to last a bit, and over the side I went, a

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NANCY TATTLES ON HOLLYWOOD

Nancy by Censor

A star exposes some of the amusing and oftentimes ridiculous situations which arise in the topsy-turvy realm of Movieland



Nancy Carroll, currently appearing in Jealousy *comes back to Hollywood with a new slant on the film capital and tells you about it on this page*

I Stopped To Talk with a powerful studio executive one day. The professional life or death of great stars is in his hands; in the fantastic empire he rules, he may spend a million dollars without anyone questioning his judgment.

He was looking at a big, blatant advertisement, filled with colossal adjectives and extravagant praises. It had been prepared by his advertising department to extol one of his players. His money had paid for it.

"Look!" he exclaimed. "She must be a marvelous actress—see what this says about her?"

That's Hollywood. It couldn't happen anywhere else. There is a pixie quality to its self-administered illusions that you can't take offense at, yet which are superbly ridiculous.

Undoubtedly I might have enacted any rôle I pleased, if I had set out to create some definite illusion. I was an *Alice* in the topsy turvy world behind the looking-glass, where almost everything is back end to, but it never occurred to me to fool anybody. I don't care to be fooled myself.



Yet somehow I am credited with a fiery Irish temper. Not long ago I went to call on a singing teacher whose rates for instructions are quite on the Hollywood scale. I couldn't get a word in edgewise for fifteen minutes. Finally I said: "But what do the lessons in your course cover, and what is the price?" And this was taken as an outburst.

It is part of the pattern of illusion Hollywood weaves about everyone.

I must confess I was not greatly prepared for Hollywood and its happenings. I landed in pictures from a stage success, without quite knowing how it had all come about. Actually it amazed me to be thrust into the film spotlight. I had come from the stage, where illusions are forgotten when the footlights go out. Here the player merely steps from one stage to another, in a continual spotlight.

It didn't occur to me to be anything but just myself. Following a natural inclination, I did not go about in a continual dress parade. I just didn't care for that sort of thing. Hollywood, of course, concluded that I didn't have a fancy stitch to my name, and couldn't dress up in it if I had.

It always seemed to me that performance in a picture was the important thing, not the fact that you wore overalls down to the corner fruit store.

● Those girls who have climbed up in pictures rung by rung, or wrong by wrong as Mae West puts it, have an undoubted advantage over one who appears suddenly upon the scene, blithely ignorant of the way things happen in Hollywood. I should have realized the importance of "front."

I didn't get any pictures in which I was to wear clothes. It was simply assumed that I could not. Hollywood had me believing it myself, for like the medicine show quack who has talked himself into believing his own cure-all, one becomes self-hypnotized in this land of illusions.

So, when I was loaned to Universal and Carl Laemmle, Jr., told me I was to wear gorgeous clothes in this picture, I was alarmed.

"But I can't wear clothes!" I exclaimed. "I'm not the type."

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THOSE KISSES Embarrass THE STARS!

How Would You feel if you knew that a dozen pairs of eyes were watching intently while you wrapped your sweetheart in a close embrace and gave her a super-heated kiss? You'd feel pretty darned embarrassed, wouldn't you? And that's exactly the way the majority of the screen stars feel when they have to do a sizzling love scene. Even the most seasoned troupers are often visibly embarrassed. And those who are new to the picture game—well, their embarrassing moments would fill a book.

Franchot Tone's first love scene with Joan Crawford took place under a bed. It was a gag scene. They were supposed to be chasing a cockroach. To say that Franchot was embarrassed is putting it mildly. And the wisecracking comments of those on the set certainly didn't serve to put him at ease.

It is hard to imagine anything embarrassing Max Baer but a love scene with Myrna Loy in *The Prizefighter and the Lady* did the trick. Maxie started to take the lovely Myrna in his arms and then was suddenly uncomfortably aware that his costume consisted of a pair of purple trunks! It is probably the only time on record that Maxie ever blushed.

During the making of *Music in the Air*, John Boles and Gloria Swanson had a lot of laughs reminiscing about their first love scene together in an old silent picture called *The Loves of Sunya*. John had had some stage experience but pictures were new to him. As frequently happens, his first scene with Gloria was a love scene.

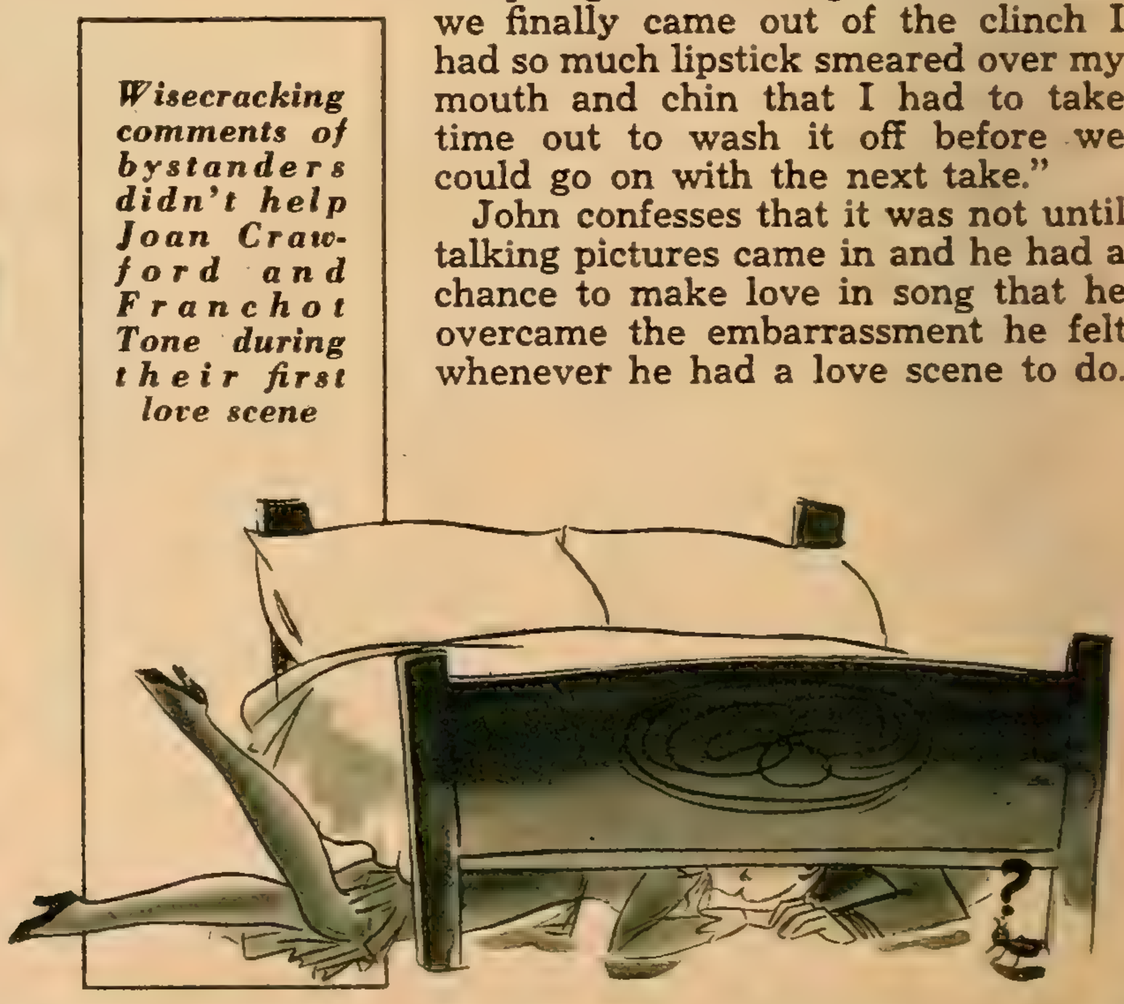
"When I took Gloria in my arms," laughs John in telling about that experience, "I was so stiff and self-conscious that she must have felt she was being embraced by a cigar store Indian. She kept telling me to loosen up and relax and assured me that she wasn't going to slap me when I kissed her. 'Just forget all about yourself and imagine that you are the character,' she told me.

"She might as well have told me to imagine that I was Casanova. All I could think of was that here was I, a practically unknown actor, holding the celebrated Gloria Swanson in my arms and kissing her! When the director called 'CUT' I was in such a daze that I never even heard him and I kept right on holding the kiss. When we finally came out of the clinch I had so much lipstick smeared over my mouth and chin that I had to take time out to wash it off before we could go on with the next take."

John confesses that it was not until talking pictures came in and he had a chance to make love in song that he overcame the embarrassment he felt whenever he had a love scene to do.



Clark Gable fought hysterics when he kissed Helen Hayes for **The White Sister**

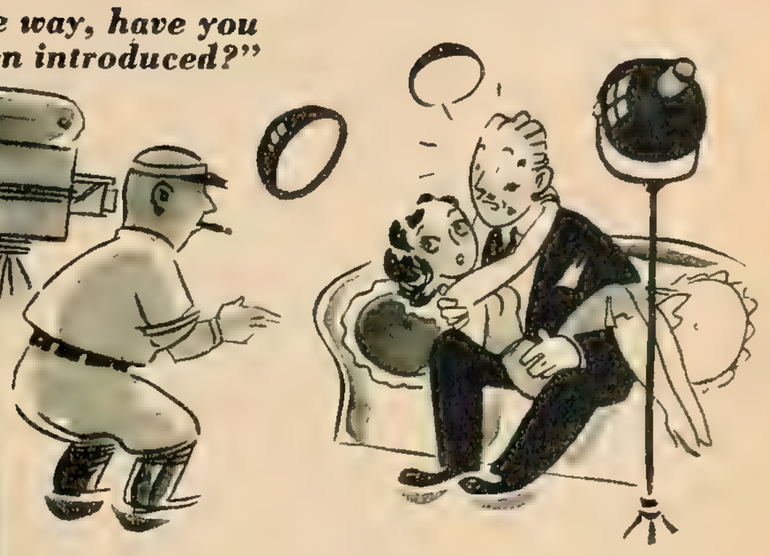


Wisecracking comments of bystanders didn't help Joan Crawford and Franchot Tone during their first love scene

by Grace Mack



Jeanette MacDonald sneezes in love scenes but Maurice Chevalier doesn't seem to mind



Lew Ayres didn't dare kiss Garbo when he held her in his arms . . . Gable went into hysterics when he first kissed Helen Hayes! . . . Amusing revelations about great screen lovers who were as bashful as children in camera clinches

● Occasionally it happens that players who have never laid eyes upon each other before find themselves thrust into a love scene without even the formality of an introduction.

Out on the Metro lot they still chuckle over Lew Ayres' first love scene with Garbo. Lew was just a green kid and it was his first picture. He wasn't important enough to be introduced to the great Garbo. He was merely told that he was to wait on a dark balcony and when he saw her enter the room he was to rush in, grab her in his arms and kiss her. Well, Lew managed somehow to get his arms about her but he couldn't summon enough courage to kiss her. Finally, Garbo took him by the hand and led him across the set to where the director was standing. "Please—will you introduce me to this boy," she said, "so he won't feel so strange about kissing me?"

Elizabeth Allan, clad only in a nightgown, was tucked between the sheets of a hospital bed when Clark Gable was introduced to her. Two minutes later the director said: "Now if you two are ready we'll rehearse the kiss scene."

Please turn to page fifty-six



Imagine playing your first love scene with Garbo! Lew Ayres was confused in The Kiss, *his first picture*

THE TIME I DIED

by Sidney Blackmer

A dramatic true account of how it feels to pass into that land from which, for most of us, there can be no returning



IT WAS MY unpleasant duty to kill Otis Skinner. Oh, he deserved to die, the treacherous rascal! And I was going to spit him neatly on my scimitar—for we were making that (to me, at least) unforgettable sequence in the First National production of *Kismet*.

You may recall it, too. That gorgeous creature, Mary Duncan, comes to me with word that Otis Skinner is an imposter, and I hurry with drawn sword to where he sits by the palace pool. But the wily fellow is to talk me out of it, then stab me in the back and dump me in the pool.

Now, all this was carefully rehearsed except for the action in the water. We were dressed in Eighth century costume—silks, heavy brocades, studded girdles—all very elaborate, and it would hardly do to get the costume wet before shooting the scene. It was hot—beastly hot—and I wished the scene would soon be over.

The moment came at last. Stabbed in the back, I toppled back into the water. The shock of the cold water knocked the breath out of me. My heavy clothing dragged me down, but I struggled up. Ordinarily I would have had a chance to gulp air, but as I say the scene had not been rehearsed, and the script called for Skinner holding my head under until my struggles ceased.

I came up so close to the edge of the pool that Skinner promptly reached down and pushed my rising head under. I struggled, and all at once I knew I was fighting for my life. He could not know my lungs were empty of air. He was merely following instructions.

The harder I fought to come up, the harder he pushed. The gurglings and bubbling was no pretense; it was horribly real.

Skinner, the perfect actor, grinned diabolically and prolonged this dramatic high-light with the speech he was to make — "Bubble, bubble . . . art thou in hell so soon?" And so on. My struggles ceased. An exquisite sense of peace crept over me. It was the most ineffably beautiful sensation I have ever known. I was leaving the world and its cares.

I was drifting out of life. It was death. I know it . . . those who tried to bring life back into my body know it. And if that is dying, then death should hold no terrors for anyone.

I was moving out into an endless ebony ocean, cutting through the inky black water on the prow of a ship. I was looking down into the water from the place where I was carved—a ship's figurehead without life, without sensation — just looking at this strange world. The sky was slate grey. In the black waters floated dazzling white cakes of ice. Then my journey into whatever land lay beyond that dark sea was interrupted.

I heard a voice in my ear: "You're a soldier! You've got to help us. It's up to you, Sidney!"



Otis Skinner pushing Blackmer back under the water. The scene from Kismet *which was retaken because it "lacked realism" despite the fact that Sidney nearly drowned*

They had finally seen me floating face down in the pool and hauled me out. After shooting the scene, naturally they expected me to swim to the brink. Yet—everyone being occupied and under the nervous tension of picture making—the possibility that I was drowned never occurred to anyone.

Then someone noticed my body. I was dragged out,

Please turn to page fifty-nine

An Open Letter to JEAN HARLOW

from J. EUGENE CHRISMAN



DEAR JEAN:

To the outside world, which knows you only for your screen characterizations, you may be just Jean Harlow, platinum-blonde *Circe*, exponent of Sex Appeal. It may consider you a favorite of whatever gods there be, living a private life of silken luxury, without a care in the world. But I know the real Jean Harlow, the gallant lady who, when life attempts to beat her down, faces the battle, unafraid. I know her for one of the most genuine, most charming and most regular of people. That is the girl I want to talk about.

I am happy to be called your friend, Jean. I do not think you give your confidence or your friendship lightly. Once it is given, it is something to be prized and cherished. The world outside may believe you as light and as fickle as some of your screen rôles would indicate but Hollywood knows you as a fine friend, a brave fighter, a splendid pal.

● I have followed your career ever since you were cast in *Hell's Angels* but we did not meet until you were making *Red Headed Woman.* It was the day you played the bedroom scene, remember, and you were nursing a swollen jaw where Chester Morris had socked you. It was all for the sake of realism but it hurt. You took it without a whimper, just as you have taken every blow that life ever dealt you. After that we met many times. You were kind enough to have me at your home. We met on sets where you were working. Then one day, while you were making *The Girl from Missouri,* we sat in your car outside the sound stage and just talked, a friendly chat. Then, for the first time, I felt that I knew the real Jean Harlow.

There are so many things about which I could write you but since this letter is to be read by millions who are your fans, I think I would

Please turn to page sixty-two

BORIS KARLOFF REPLIES TO

J. EUGENE CHRISMAN



DEAR FRIEND GENE:

This is the first time I knew that I was in the livery stable business but I am glad to furnish the nightmares upon which you and your fellow insomnia sufferers ride. I would like to make one request however. Stop riding around in this neighborhood. You are keeping me awake nights.

So my fans want to know how it feels to be a Monster? You probably will refuse to believe me, when I tell you that I enjoy it.

Do you ever remember when you were a little nipper, tossing a sheet over your head and pretending you were a ghost and how the others ran when you came from behind the cowbarn? I'm still childish enough to feel the same way about my rôles.

As for wishing I were a leading man, I should say not. I didn't begin my stage or my screen career with the idea of becoming a horror character but the chance which led me into that type of rôle has brought me the things I want and lifted me out of the rut and so long as I remain on the screen, I do not expect to deviate.

I think perhaps children are my best fans. At the tennis matches, recently held here, I attended frequently. Whenever a child saw me, I was asked for an autograph. If I signed it merely, *Boris Karloff,* the child would look at me wonderingly, and ask, "But won't you put *The*

Please turn to page sixty-nine

Stage Star Craves Movie Fame



Great things are expected of Henry Hull, late Broadway star of Tobacco Road, *and as* Magwitch *in* Great Expectations *he made his recent début upon the screen*

by ALYCE CURTIS

Henry Hull, Broadway star, reveals why he turned his back on the stage at the height of his career to seek new laurels on the Silver Screen



As I Drove Out through the palm-shaded canyons of Beverly Hills, past the old Gloria Swanson mansion and made the turn at the gate which leads to the Tom Mix estate, I wondered about the man whom I was about to interview for the first time.

His name was Henry Hull, known as America's foremost stage star and recently made more famous by his rôle of *Jeeter Lester,* in the season's stage hit, *Tobacco Road.* I had been given a brief introduction to him in Universal café's Indian Room during the production of his first picture, *Great Expectations,* but in the grotesque make-up of his convict rôle, I had been unable to find out much about the man himself. He had seemed pleasant enough, but held himself a little aloof. He was tall, perhaps above six feet, a Kentuckian by birth and his brown eyes, beneath the bushy brows of his make-up, were intelligent and held a slight twinkle of humor. Sardonic, I should say, and very confident of himself, yes, very confident indeed.

The ice was quickly broken when I disclosed the fact that we were fellow natives of the grand old Blue Grass state. Both families had come in as pioneers with Boone. His father, a newspaperman, had worked on the Louisville *Courier-Journal* under *Marse Henry* Watterson, who had lifted many a julep with my grandfather. Soon we were talking, as two men will, about our culinary accomplishments and discovered that we both loved to cook. He promised to make fish chowder, New England style, for me some day soon. I gave him my famous recipe for real Italian spaghetti. Just two girls together!

● But I had come to interview him about Hollywood. He smiled, started a sentence and hesitated. I furnished the word I thought he intended to use.

"Don't start selecting my words for me," he smiled, "I can do that for myself. But about Hollywood. I like it. I've only been out here a short time but long enough to convince me that all the stories I have heard in New York about the stupidities of producers are poppycock. I find them intelligent and doing a job of miracle-making every time they turn out a picture. I enjoyed my fellow players at Universal. I liked my director. I can't help but feel humble before this vast thing that is the Hollywood motion picture industry. The stage is my first love and always will be but it's a pygmy compared to this Hercules. I am both thrilled and delighted in the new medium and only hope I can have some success as a screen actor."

I could see that Mr. Hull would rather talk about Hollywood than about himself but since he was new to the screen and because there would be thousands of letters, asking about Hull the man, as soon as the fans had seen his characterization of Magwitch in *Great Expectations,* I had to force him to tell me something of his career.

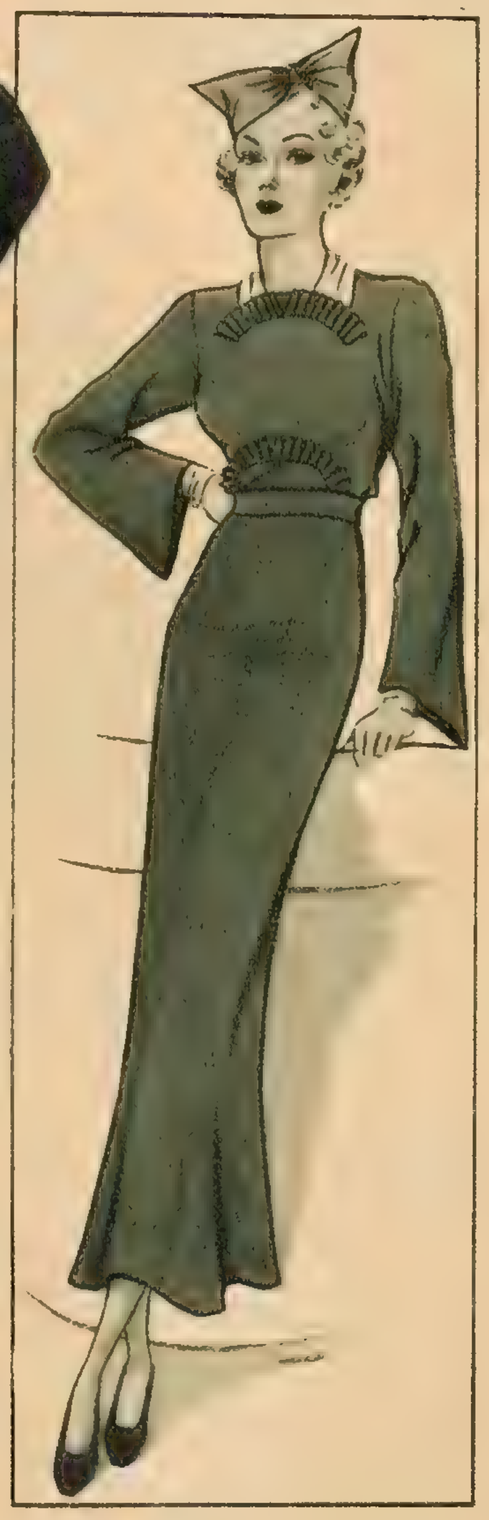
"Born in Louisville, Kentucky, October 3, 1890," he told me, "married and have three fine children. I had the ordinary schooling in the schools of Louisville and later

Please turn to page sixty-seven

Gloria Stuart Gives You Two Charming Frocks



Add these up-to-the-minute Hollywood dresses to your wardrobe . . . You can easily make them yourself . . . Use the coupon below and order these patterns today



CHARMING AND PRACTICAL are the dresses which Gloria Stuart offers HOLLYWOOD readers from her own wardrobe. The appealing frock pictured at left is simplicity itself in line, depending upon unusual neck treatment and interesting buttoned-in-the-back-bodice for its chic. The newest fashion dictates are followed by having the fullness of the skirt executed in plaits in the back. The dress is striking in black and white or in any of the new bright colors. It comes in sizes 14, 16, 18 years—36, 38, 40 inches bust.

An adorable frock for graduation or parties is shown below. The neckline is definitely youthful—and it may be a straight line or peplum dress as in the small view. It's so simple to make! Designed for sizes 11, 13, 15 and 17 years.

Use the coupon below in ordering, enclosing 15c in stamps or coin for each pattern desired. The new Fashion Magazine is 15c a copy but if ordered with one or more patterns it will be sent for only 10c. Address your orders to Hollywood Pattern Service, 529 South Seventh Street, Minneapolis, Minn.

Style No. 152. Gloria Stuart wearing the charming day dress described on this page



Style No. 172. The Gloria Stuart graduation or party dress is adorable for juniors

HOLLYWOOD'S PATTERN SERVICE
529 South Seventh Street,
Minneapolis, Minn.

For the enclosed.....send me Gloria Stuart's dress pattern No. 152—No. 172 (circle style desired) Size.....Bust.....

☐ Check if you wish the HOLLYWOOD Fall and Winter Fashion Magazine.

Name

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Patterns 15c each. Fashion Book 15c.
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READ **FREE** OFFER BELOW



LOVELY EYES

How to have them

—eyes no man can forget

CHARMING eyes in 40 seconds! A magic touch of the lashes with Winx, the super-mascara, and your eyes are given new glamour.

Remember, your eyes are your *most important* feature. So don't neglect them.

Winx gives you long, lovely lashes —soft, alluring. It is refined to the last degree—so it's safe, smudge-proof, non-smarting, tear-proof—scientifically perfect.

Added Beauty

Millions of women prefer Winx to ordinary mascaras—so will *you*. So try Winx today—learn how easy it is to have lustrous Winx lashes. Get Winx at any toilet counter, darken your lashes, see the instant improvement.



To introduce Winx to new friends, note my *two* offers below. My booklet—"Lovely Eyes — How To Have Them"—is complete —how to care for the lashes and brows, how to use eye shadow, how to treat "crow's-feet," etc.

Louise Ross

Merely send Coupon for "Lovely Eyes—How to Have Them"

Mail to LOUISE ROSS, F-2-35
243 W. 17th St., New York City

Name.....

Street.....

City.....*State*.....

If you also want a generous trial package of Winx Mascara, enclose 10c, checking whether you wish ☐ Black or ☐ Brown.

LET'S MAKE PANCAKES!

You may call them flapjacks, griddlecakes, blinys or crepés but pancakes have what it takes to get by in any language

by

Grace Ellis

HOLLYWOOD'S Food Consultant



Claudette Colbert, as Bea Pullman in* Imitation of Life *found fame and fortune in the lowly pancake

Pancake Parties

They're awfully popular, lots of fun and oh! so easy to make. If you want full directions with recipes—write for our free

Pancake Party Leaflet

Other leaflets with suggestions for winter parties are:

Foods To Go With Dutch Lunches . 5c
Soda Fountain Treats at Home 5c
Candies You Can Depend Upon . . . 5c

Enclose a stamped, addressed envelope and write to Grace Ellis, HOLLYWOOD Food Consultant, 529 South 7th St., Minneapolis, Minn.

HAVE YOU SEEN *Imitation of Life*, starring Claudette Colbert? Rather co-starring Claudette and pancakes! For it's a simple griddlecake recipe which starts Bea Pullman—alias Miss Colbert—on the road to fortune and fame.

But I'll wager that it wasn't that griddlecake recipe which really made the millions. Undoubtedly she *did* have a good recipe but it was the universal masculine urge and love for good home made pancakes, which rang the cash register and made the famous fortune.

They may be "griddlecakes" to you and blinys to a Russian and crêpes to the French but they "have what it takes" in almost any language. And if you travel round the globe a bit, you'll find that the whole world loves a good pancake.

In America they're a mighty versatile dish. Grandma Gruntly, out at Four Corners, makes them with light flour or dark, with one egg or two, and serves them for breakfast every "spelled-with-an-'r'-month" in the year. Her daughters swear by the new blended pancake flours and the daughter in town finds griddlecakes the perfect answer to that what-shall-I-get-for-supper problem which confronts bridge-playing wives.

And don't be caught curling up your nose at the thought of griddlecakes. Mrs. Ritz on Park Avenue is serving them at formal dinners now-a-days. "Pancakes parties," are popular in Hollywood. And "crêpes," a light pancake rolled round a sprinkling of powdered sugar, plum jelly, or something else just as nonsensical, are considered the smartest sort of adjunct to a morning or afternoon bridge "snack."

HOLLYWOOD

So much for the griddlecake social rating.

Now for their making—for family use I like the following recipe:

Million-Dollar Griddlecakes

(A flexible recipe which will turn out a variety of delicious cakes.)

2 cups flour
1 teaspoon soda
½ teaspoon salt
1-2 tablespoons sugar
2 cups sour milk
1 or 2 well beaten eggs
2-4 tablespoons melted shortening

Sift the dry ingredients into a deep bowl. Add eggs beaten in with the milk. Add shortening. Blend the mixture with a few deft, quick strokes. Don't try to beat out all the lumps. These will mysteriously disappear during baking. Overmixing causes tough cakes.

Drop mixture by spoonfuls on a greased or ungreased griddle, hot enough to make a few drops of water sputter. Bake until bubbles break on top side. Turn and complete. Serve as soon as possible.

Sour Cream Makes a lighter, more tender cake than sweet. And if you haven't sour milk you can use sweet, and sour it by adding 1 tablespoon of vinegar to each cup of milk. Or use half evaporated milk and half water and use the same amount of vinegar per cup of mixture. If you really prefer a sweet milk griddlecake, then substitute sweet milk for sour and use 3 teaspoons of baking powder in place of the soda called for in the recipe. A very light and fluffy cake is possible if the eggs are separated and the stiffly beaten whites folded in just before the cakes are baked.

Pancakes baked on an ungreased aluminum griddle really need the larger quantity of shortening. And if you like crisp griddlecakes you'll want to use the 4 tablespoons of fat to 2 cups of flour, but if you like soft cakes, baked on a greased griddle, 1 or 2 tablespoons of shortening will be enough. Some women swear by a rich-with-eggs pancake mixture. While some are satisfied with 1 egg to 2 cups of flour. But you can use either 1 or 2 tablespoons of sugar, depending upon whether or not your man-of-the-house likes to get his sweet tooth and his griddlecakes mixed.

The Point in making any griddlecake is to have it light and fluffy. Pancakes, like muffins, can be overmixed. I like to sift my dry ingredients into a deep bowl and hollow out a spot for the wet ingredients. Only enough strokes are used in combining the two, to actually dampen the flour. Overbeating, I find, gives a tough rubbery quality which is disappointing to a genuine lover of good cakes.

And don't think that you have to mix your own—if you want real honest to goodness buckwheat cakes. A very new prepared buckwheat pancake flour made possible two memorable occasions recently. At one, a group of husbands, frequently

Please turn to page seventy-one



If everyone in this theatre uses Pepsodent Antiseptic

(as used in recent tests)

there should be 50% fewer colds!

Experiment on 500 people shows new way in "cold prevention." What happened when Pepsodent Antiseptic was used.

IF what happened in a recent scientific "cold" study happens in this movie theatre, there should be 50% fewer people catching this man's cold if they use Pepsodent Antiseptic regularly.

We use this means of illustrating in a dramatic way how Pepsodent can help you prevent colds this winter.

The test we refer to included 500 people, over a period of five months. These 500 people were divided into several groups. Some gargled with plain salt and water—others with leading mouth antiseptics—one group used Pepsodent Antiseptic exclusively. Here is what happened as shown by official scientific records. . . . The group who used Pepsodent Antiseptic had 50% fewer colds than those who used other leading mouth antiseptics or those who used plain salt and water.

The group who used Pepsodent Antiseptic, and did catch cold, were able to rid themselves of their colds in half the time of those who used other methods.

And so while we cannot scientifically predict how many people would catch cold in this crowded movie theatre, nor just how many would have a cold if they didn't use Pepsodent Antiseptic, we do say that what happened in this scientific test on 500 people can be applied to some extent to any other group.

Pepsodent can be diluted

Remember, Pepsodent Antiseptic is three times as powerful in killing germs as other leading mouth antiseptics. You can mix Pepsodent Antiseptic with 2 parts of water and it still kills germs in less than 10 seconds. Therefore, Pepsodent gives you three times as much for your money. It goes three times as far and it still gives you the protection of a safe, efficient antiseptic.

Get Pepsodent Antiseptic and see for yourself just how effective it is in helping you prevent colds this winter.

PEPSODENT ANTISEPTIC

Annoying Little Blemishes!

So easily corrected . . . when you know this simple way





WHO escapes them—those occasional pimples that seem always to come when you particularly want to look your very best?

Don't let them annoy you, however, for nature can clear them up quickly with a little external aid which Resinol Ointment provides.

This safe, dependable ointment contains medicaments specially selected to soothe and promote healing of skin irritations. That is why it is so effective and so widely used. When applied after washing with a warm lather of pure Resinol Soap, the results are even more satisfying. Get Resinol Ointment and Soap from the druggist today.

For free sample write Resinol, Dept. 8-A, Baltimore, Md.



A Million-Dollar BEAUTY SECRET



Joan Blondell is a joyous bubbling person and she takes care to personalize these charms with make-up

A noted beauty expert gives you the personal make-up secrets of Joan Blondell and Ruby Keeler and tells how you, too, may capture and hold romance through your loveliness

by MAX FACTOR



Ruby Keeler is a young romanticist, shy and demure who uses make-up to individualize her beauty

I'VE GOT A MILLION-DOLLAR secret for you. Will you take it? Will you use it?

You may think life is passing you by because you haven't got a mouth you like or eyes of startling beauty. But let me tell you something straight from the shoulder. Life is passing you by because *you let it.* Because you are not paying attention to the little things. Do you think your husband or sweetheart isn't going to notice a shaggy hairline and lips that are roughly reddened? It is not the big issues that kill romance, it's the tiny ones! Like everyday untidiness such as bad make-up.

Live up to the best that is in you. That's the secret. And I'm going to show you how to do it. You may think you know already—but eighty-six per cent of the women in America are *not* doing it! They're letting just a few small mistakes stand between them and absolute success in the impression they make on others.

First of all, really study your features. No other human being on earth has exactly the same facial contours. Remember that. There may be a superficial resemblance, yes. But never try to emphasize it. The two greatest assets to beauty are to *feel* it within yourself—you've got to believe that you're beautiful and charming—and be strictly individual.

● Now take Ruby Keeler and Joan Blondell, for example. Two girls who have not only won stardom but found wonderful romance. They are both "fair," if you like. Although, strictly speaking, Ruby is a "brownette." They both use a blondeen shade of rouge and vermillion lipstick but Joan's powder is olive and Ruby's is rachelle. Now if they both used that vermillion lipstick in the same way the results would not be half so interesting!

You see, Ruby has a sweet, rather sad little mouth. She makes it up right to the very corners and curves her lower lip generously. Joan, on

the other hand, has a laughing, slightly large mouth, with the lower lip a trifle more full than the upper one. So she doesn't bring the lipstick quite to the edges and she darkens the upper lip a fraction more than the lower one to make it seem as full.

THEN THERE'S the matter of eyes. It's true they both have blue eyes, but if Joan were to wield an eyebrow pencil in the same manner as Ruby she would look practically pop-eyed. The gorgeous Blondell orbs are very big. They require very little accenting. A touch of eyelash make-up on the *outer* lashes, an eyebrow pencil drawn lightly just above the lashes of the upper lid—that suffices. In order not to make them appear too round, she extends the line with the eyebrow pencil to the outer corner of the eye and blends it into a faint shadow.

Wide-awake, flashing, mesmeric eyes—Joan's. Ruby's are those of a little dreamer. Notice the difference in shape. Wisely, she draws a fine line immediately below the lashes of the *lower* lid and softens it with her finger-tip until it is a mere shading. Instantly this emphasizes the eye, enlarges it.

And the eyebrows — key to the whole facial expression. Consider a moment. The little Blondell is a joyous, bubbling person. Of course, her eyebrows would be slender and delicately arched. But what of the little Keeler? A young romanticist, shy and demure. Ruby's brows are wider, affording greater protection to the eyes, and they're curved similarly to the eyelids. This always gives a face a softer look. . . . If you could peep into the purse of either girl you would find a regular purse-sized eyebrow pencil too!—for emergency use—because both of them well understand the value of keeping up in *little things*. . . .

ONCE WHEN Ruby and I were discussing this business of making the utmost of your good points, she said an amazing thing. *"If a girl has let herself slump—and every girl knows when she has—she will walk in the shadows!*

"This is what I mean," Ruby continued, "if your hair is dull and drab, if you're conscious of being a great deal overweight and of having a 'hard' look because you don't know how to apply your rouge correctly, you'll try to keep out of the picture. You'll be quiet as a mouse.

"I remember one girl in particular," she said, "who was like that. She used to wear little black evening frocks that didn't have much style, and dark brown street dresses—anything to make her as unobtrusive as possible. Then one day she woke up to the fact that she was missing all the fun. And that she didn't have to. . . .

"After that you should have seen

Please turn to page seventy-two

DO BRUNETTES LOOK OLDER THAN BLONDES



No!

THE ANSWER IS THAT 7 OUT OF 10 BRUNETTES USE THE WRONG SHADE OF FACE POWDER!

● BY *Lady Esther*

If there's one thing women fool themselves about, it's face powder shades.

Many women select face powder tints on the wrong basis altogether. They try to get a face powder that simply matches their type instead of one that enhances or *flatters* it.

Any actress will tell you that certain stage lights can make you look older or younger. The same holds true for face powder shades. One shade can make you look ten to twenty years older while another can make you look years younger.

It's a common saying that brunettes look older than blondes. There is no truth in it. The reason for the statement is that many brunettes make a mistake in the shade of the face powder they use. They simply choose a brunette face powder shade or one that merely matches their type instead of one that goes with the *tone* of their skin. A girl may be a brunette and still have an olive or white skin.

One of Five Shades is the Right Shade!

Colorists will tell you that the idea of numberless shades of face powder is all wrong. They will tell you that one of five shades will answer every tone of skin.

I make Lady Esther Face Powder in five shades only, when I could just as well make ten or twenty-five shades. But I know that five are all that are necessary and I know that one of these five will prove just the right shade of face powder for your skin.

I want you to find out if you are using the right shade of face powder for *your* skin. I want you to find out if the shade you are using is making you look *older* or *younger*.

One Way to Tell!

There is only one way to find out and this is to try all five shades of Lady Esther Face Powder—and that is what I want you to do at my expense.

One of these shades, you will find, will instantly prove the right shade for you. One will immediately make you look years younger. You won't have to be told that. Your mirror will cry it aloud to you.

Write today for all the five shades of Lady Esther Face Powder that I offer free of charge and obligation. Make the shade test before your mirror. Notice how instantly the right shade tells itself. Mark, too, how soft and smooth my face powder; also, how long it clings.

Mail Coupon

One test will reveal that Lady Esther Face Powder is a unique face powder, unparalleled by anything in face powders you have ever known.

Mail the coupon or a letter today for the free supply of all five shades that I offer.

(You can paste this on a penny postcard)

FREE

LADY ESTHER
2030 Ridge Avenue, Evanston, Ill.

Please send me by return mail a trial supply of all five shades of Lady Esther Face Powder.

Name.....

Address.....

City.....*State*.....

(If you live in Canada, write Lady Esther, Toronto, Ont.) (9)

BOTH *Mother and Daughter* PREFER *Maybelline*

Mascara



as do ten million other women because they know it is

. . . *absolutely harmless*

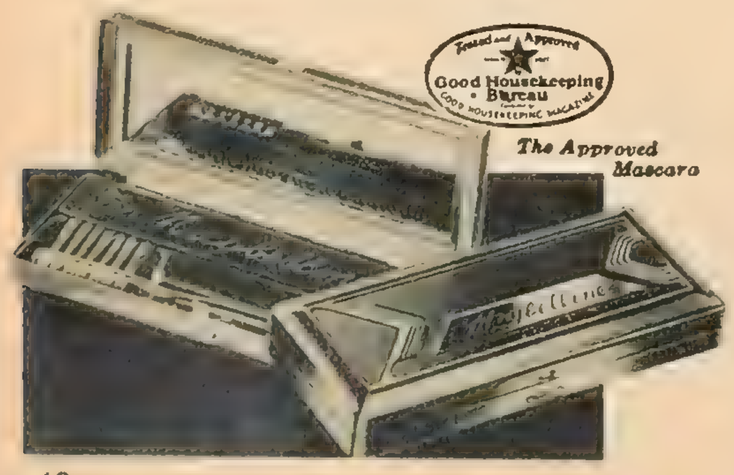
. . . *really tear-proof*

. . . *positively non-smarting*

. . . the quickest and easiest way to have the natural appearance of long, dark, luxuriant lashes, making the eyes appear larger, brighter, and more expressive.

From sweet sixteen to queenly fifty, women the world over have learned that Maybelline is the perfect mascara for instantly transforming their lashes into flattering dark fringe. Beauty-wise women of all ages appreciate, too, the fact that the famous name of Maybelline is backed by the approval of Good Housekeeping Bureau and other leading authorities for its purity and effectiveness.

Encased in a beautiful red and gold vanity, it is priced at 75c at all leading toilet goods counters. Black, Brown and the new Blue. Accept only genuine Maybelline to be assured of highest quality and absolute harmlessness. Try it today.



Cross Examining THE STARS



"Who put that tack on W. C. Fields' chair and who pinned that sign on his back?" Lee Tracy puts Baby LeRoy on the spot and asks him some leading and pertinent questions

What do you want to know about your film favorite List your questions on the coupon on the opposite page

RAMÓN NOVARRO—What is your real name? How old are you? What nationality? Are you married or single? What color is your hair? Eyes? Where may I write to you?

My real name is Ramón Sameniegos. I am thirty-five years old and a native of Mexico. I am single. My hair is dark brown and my eyes are medium brown. You can write to me in care of Metro-Goldwyn-Mayer Studio, Culver City, California.

MAUREEN O'SULLIVAN—What do you admire most in a man, or what do you consider a real man?

The trait I admire most in any man is sincerity. No matter whether a man may be right or wrong, no matter what his cause may be, if he is sincere he has my admiration. If a man is sincere with others and with himself, he is certain to have the other traits of a gentleman.

CAROLE LOMBARD—Does a girl have to be rich to be a star?

No, indeed, money does not count in a movie career. In fact, a rich girl is actually at a disadvantage in screen work because she usually "can't take it" as well as a girl who is used to hardships and disappointments. Ability rather than wealth is what counts in pictures.

JACKIE COOGAN—How long have you been in the movies? How old are you? What is your nationality?

I have been in pictures off and on ever since I was eighteen months old (so they tell me). I am twenty years old and an American.

EDDIE CANTOR—When is your birthday? How old are you? Where were you born?

I celebrate my birthday on January 31 each year, having been born on January 31, 1893. My birthplace was New York City.

MAE WEST—How can a girl be popular with everyone, especially with boys?

There isn't any formula. Just try to take an interest in their interests, do the things they want to do, always talk about them. You'll be popular.

FRANCHOT TONE—Where can I write to you? How did you get into the movies?

You can write to me in care of M-G-M Studio. My first dramatic training was received in college productions. Then I spent some time in stock companies and on the stage, and finally I worked my way into the movies.

PATRICIA ELLIS—How old are you really? I've heard from 14 to 18.

I was born May 20, 1916, so you see I am really eighteen years old.

DOROTHY LEE—If you were a young high school girl, would you

choose a dancing career or a college education?

In my own case, I would choose (as I actually did) the dancing career. However, I would hesitate to advise anyone else to do it unless she was quite certain that she wanted a dancing career.

CLAUDETTE COLBERT—What is your real name? Is your hair dark brown, or is it black? Are your eyes blue? When and where were you born? What nationality are you?

My real name is Lily Chauchoin, and I have dark brown hair and brown eyes. I was born September 13, 1905, in Paris, France. Thus you see my nationality is French.

EVELYN VENABLE—How tall are you? Give me a description of yourself. How may I write to you?

I am five feet, six inches in height. As for the description—I'm twenty years old, have light brown hair and hazel eyes. You can write to me at Paramount Studio, 5451 Marathon Street, Hollywood, California.

FREDRIC MARCH—What are your favorite sports, and is it possible to obtain your studio address?

I like all sports and especially horseback riding, swimming and tennis. Why, yes, I am always glad to give out my studio address. It's the Twentieth Century Studio, 1041 North Formosa, Hollywood, California.

GINGER ROGERS—What is your height and weight? How old are you? And where may I get your picture?

I am five feet, four inches in height and one hundred and twelve pounds in weight. I was born July 16, 1911, so I am just twenty-five. You can obtain my picture at RKO Studio, 780 North Gower, Hollywood, California.

USE THIS COUPON

The Question Editor,
HOLLYWOOD Magazine,
6605 Hollywood Blvd.,
Hollywood, California.

I should like to ask.....

.....

the following question.....

.....

.....

.....

.....

.....

My name is

Address

It will be impossible to grant personal replies. Questions will be answered only on this page, and those of the most general interest will be given preference.

LADIES..choose your weapons



THE ODDS FAVOR A *Lovely skin*

When you choose your "beauty weapons," remember that the *one* thing most appealing to any man is the beauty of a soft, smooth skin. No other charm counts for quite so much—and, likewise, no single "neglect" is more serious (and more distasteful to a man) than the neglect of skin-beauty and skin-youth, and it is so unnecessary.

More women every day count on Campana's Italian Balm to keep their skin fresh with the beauty of youthfulness—and free from the ageing effects of housework, office-work and weather. Italian Balm, you know, is *guaranteed* to banish roughness, redness, dryness and chapping *more quickly* than anything you ever used before. And you can use it liberally for a cost of less than ½ cent a day!

Italian Balm gives you the benefit of a scientific formula comprising sixteen ingredients—a product proved for over 40 years in winter-loving Canada where it is still the largest-selling skin protector. Largest seller, also, in thousands of cities in the United States. For sale at drug and department stores—35c, 60c and $1.00 in bottles; 25c in tubes. Or send for FREE Vanity Bottle—*use the coupon.*

Campana's
Italian
Balm
THE ORIGINAL
SKIN SOFTENER



Free

CAMPANA SALES CO.,
3602 Lincoln Highway,
Batavia, Illinois.

Gentlemen: Please send me VANITY SIZE bottle of Campana's Italian Balm—FREE and postpaid.

Name_____

Address_____

City_____ State_____

If you live in Canada send your request to Campana Corp., Ltd., FWG -2 Caledonia Road, Toronto, Ontario.

Bid That COLD Be Gone!

Oust It Promptly with this 4-Way Remedy!

A COLD is no joke and Grove's Laxative Bromo Quinine treats it as none!

It goes right to the seat of the trouble, an infection within the system. Surface remedies are largely makeshift.

Grove's Laxative Bromo Quinine is speedy and effective because it is expressly a cold remedy and because it is direct and internal—and COMPLETE!

Four Things in One!

Grove's Laxative Bromo Quinine and only Grove's Laxative Bromo Quinine does the four things necessary.

It opens the bowels. It combats the cold germs in the system and reduces the fever. It relieves the headache and grippy feeling. It tones and fortifies the entire system.

That's the treatment a cold requires and anything less is taking chances.

When you feel a cold coming on, get busy at once with Grove's Laxative Bromo Quinine. For sale by all druggists, 35c and 50c. The 50c size is the more economical "buy".

Ask for it by the full name—Grove's Laxative Bromo Quinine—and resent a substitute.

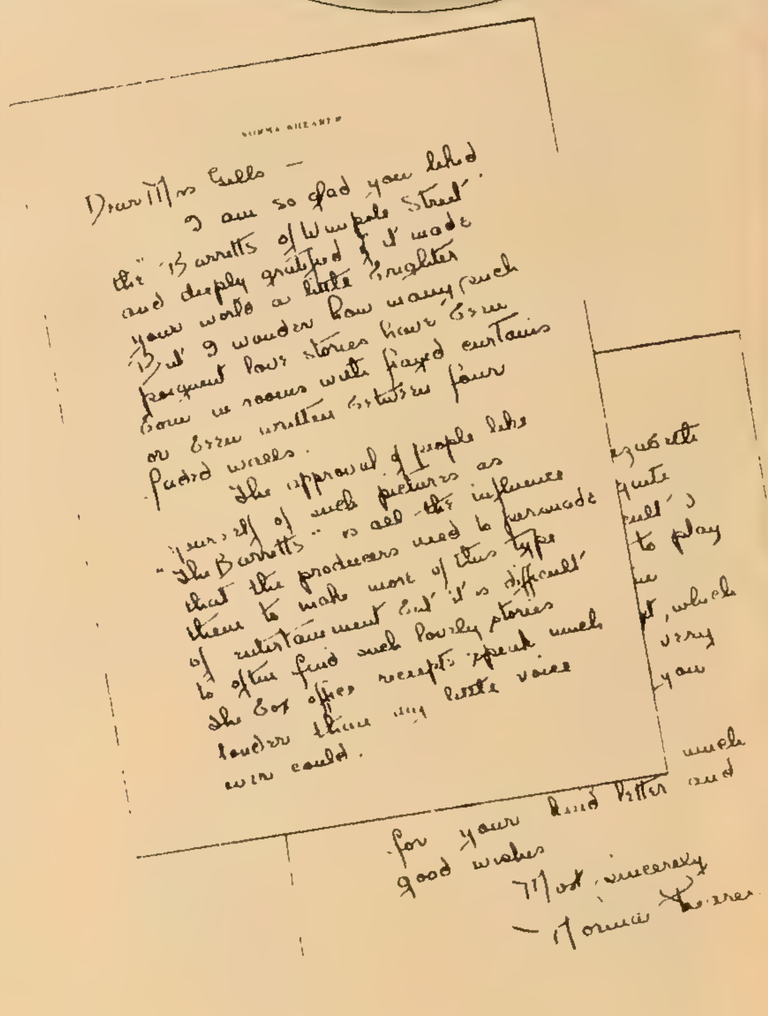
World's Standard



Listen to Pat Kennedy, the Unmasked Tenor and Art Kassel and his Kassels-in-the-Air Orchestra every Sunday, Monday, Tuesday, Thursday and Friday, 1:45 p. m., Eastern Standard Time, Columbia Coast-to-Coast Network.

Drop me a line

Write a letter to your favorite star . . . Win dollars for your opinions and a personal reply from the star . . . Full details on page 72



Dear Mrs Gills —
I am so glad you liked the "Barretts of Wimpole Street" and deeply gratified if it made your world a little brighter. But I wonder how many such poignant love stories have been born in rooms with frayed curtains or even written between four faded walls.
The approval of people like yours, of such pictures as The Barretts — to add the influence that the producers need to persuade them to make more of this type of entertainment but it is difficult to often find such lovely stories. The box office receipts speak much louder than my little voice ever could.
I loved the rôle of Elizabeth Barrett, although it was quite one of the most difficult I have ever been given to play. I think I will be in Marie Antoinette next, which is another rôle to be very grateful for. I hope you will like it.
Thank you so much for your kind letter and good wishes.
Most sincerely,
— Norma Shearer



Norma Shearer

Norma Shearer's Answer

DEAR MRS GILLS:
I am so glad you liked *The Barretts of Wimpole Street* and deeply gratified if it made your world a little brighter. But I wonder how many such poignant love stories have been born in rooms with frayed curtains or even written between four faded walls.

The approval of people like yourself of such pictures as *The Barretts* is all the influence that the producers need to persuade them to make more of this type of entertainment but it is difficult to often find such lovely stories. The box office receipts speak much louder than my little voice ever could.

I loved the rôle of *Elizabeth Barrett,* although it was quite one of the most difficult I have ever been given to play. I think I will be in *Marie Antoinette* next, which is another rôle to be very grateful for. I hope you will like it.

Thank you so much for your kind letter and good wishes.

Most sincerely,
NORMA SHEARER.

Thanks to Norma Shearer
$10.00 Letter

MY DEAR NORMA SHEARER:
I have just seen *The Barretts of Wimpole Street* and am still under the spell. The faded wall paper and frayed curtains of the dingy rooms I call home actually seem to have an air of perked up freshness. Everything seems gayer, all because of this fine old love story. Please use your influence to have produced other charming stories of such lovely ethereal beauty. The world may change but it will always love romance and lovers.

After seeing you in *the Barretts of Wimpole Street,* I know this is the kind of rôle you love. What enjoyment you must have gotten from making the picture—am I not right? Have you any idea what type your next picture will be? Here's hoping it is something nice like the others. Lots of luck and happiness.

Your devoted fan,
MRS. B. R. GILLS,
235 Hood Street, Lynchburg, Va.

A Toast to Mae West
$5.00 Letter

DEAR MISS WEST:
When we see your name an illumination, we can always be sure of en-

HOLLYWOOD

joyment of a type that is distinctly all your own.

In spite of some feeble criticism, it is the unanimous opinion of my friends that your characterizations and humor are the things that are really needed by those of us who seek the thrill of wholesome fun.

Do please continue with your grand work and help build up many more laughs and pleasant memories.

My toast is to you Miss West!

Very sincerely yours,
MRS. MABEL JANES,
221 State Street, Madison, Wis.

Edward Everett Horton

$5.00 LETTER

Editor,
Hollywood Magazine.

DEAR SIR:

I would like to express my appreciation of the work of Edward Everett Horton as a screen comedian. I am always greatly pleased when I see his name in a cast of characters and I have often gone to the theatre just to see him when he has been featured.

His work is always sure-fire and very funny. He has a way of bringing laughs without resorting to coarseness, vulgarity or slap-sticks methods. His acting is easy and yet convincing. He never strains for a point but always makes it tell. He dresses well and is good looking, and in short has all the necessary qualifications for a screen comedian of the better class.

Long may he flourish and have fat parts for he is a universal favorite with habitues of the theater.

HARVEY PEAKE,
2301 Speed Avenue, Louisville, Ky.

Lovable Pauline Lord

$1.00 LETTER

DEAR PAULINE LORD:

I have just witnessed your superb performance in *Mrs. Wiggs of the Cabbage Patch.* Your portrayal of that beloved character was so human, unaffected and so realistic that at times it reached the divine and I felt as though I were listening to a real sermon—one taken from everyday life.

I cried with your sorrows and laughed with your joys. You have struck a new note—the human side of life. Please keep on with these roles the country needs and wants such pictures.

MRS. MAE O'DONNELL,
614 Burr Street, Mitchell, So. Dak.

Wants More Miss Moore

$1.00 LETTER

DEAR GRACE MOORE:

A few years ago I heard you sing in *New Moon* and have often wondered since why you haven't made more pictures. Your voice is beautiful.

Then along came *One Night of Love* which I saw three times and enjoyed as much the last time as the first. Your performance was superb! How about more pictures with a good story and some arias from other operas? In short "Let's have more Miss Moore."

If we had more pictures like *One Night of Love* there would be no need of the so-called moral critics.

Orchids to you, Miss Moore for giving

Please turn to page seventy-two



"83% of my mail says . . . Wondersoft Kotex *ends chafing entirely!"*

A MILLINER, who sits at her work all day, writes to tell me that Wondersoft Kotex has relieved her entirely of the chafing that used to make her "perfectly miserable." That's because Wondersoft Kotex is filmed in tender cotton at the sides, where the pad touches, but the surface is free to take up moisture.

A housewife, on her feet from morning till night, says pads always used to rope and pull and twist but "Wondersoft seems to adjust itself perfectly to the body."

Mary K. writes me: "The best thing about Wondersoft is that the sides are always dry and next best I like those smooth, flat ends. One can wear any sort of dress and not feel a trace of self-consciousness." Yes, Mary K., this new Kotex gives greater security against soiled lingerie, too.

Notice what some of the users say about Wondersoft Kotex. Then, try it yourself and I am sure you will agree with them.

Mary Pauline Callender

Author of "Marjorie May's Twelfth Birthday"



One Woman Tells Another About This New Comfort

Free Booklets!

Write for either or both of two authoritative booklets on Feminine Hygiene—"Health Facts on Menstruation"; and "Marjorie May's Twelfth Birthday", for a child. Address Kotex Company, Room 1405, 919 N. Michigan Avenue, Chicago, Ill.

WONDERFORM



or De Luxe

HAVE NO FEAR OF Spots



You may wear your sheerest, lightest colored dresses and lingerie while you dance, golf, play tennis or sit through a show and NU-GARD will guard your peace of mind and protect your clothes.



Only 50c Each
3 for $1.00
Introductory Offer

SEE COUPON BELOW

NU-GARD is a dainty wisp of pink waterproofed silk, tailored and fashioned skillfully to take the place of hot, uncomfortable rubber aprons, and yet give you absolute protection from embarrassing spots.

Satisfaction guaranteed or your money back.

1. Prevents spots on lingerie and night wear.
2. Fits any pad or napkin like a silken glove.
3. When you wear a NU-GARD "no one knows."
4. Prevents chafing because it's cool and comfortable.
5. Light and dainty as a silk handkerchief—easy to carry in your purse.
6. Takes place of sanitary aprons.
7. Easy to wash, keep fresh and have ready for re-use.

NU-GARD is NEW but thousands of fastidious women have already acclaimed it as the greatest "secret protector" ever made.

USE THIS COUPON — WE PAY THE POSTAGE

NU-GARD SALES, 604 Mission St., San Francisco

Enclosed find (cash or money order) for which send me—

☐ 1 NU-GARD (50c) ☐ 3 NU-GARDS $1.00)

in a plain envelope. If I don't like it I may return it and you will REFUND MY MONEY.

Name.....

Street Address.....

City.....State.....

DEALER AND DISTRIBUTOR INQUIRIES INVITED

Arliss Finds the Fountain of Youth

Continued from page twelve

more than a sweetheart. She has been his helpmate in every sense.

Matrimony for them has been a long and uninterrupted honeymoon.

"From the pinnacle of contentment after thirty-five years of married life, I am perhaps entitled to drop a few words of wisdom into the ears of hot-headed young people who are contemplating the plunge; or who, having plunged, are experiencing some of the inevitable obstacles that beset the path of every young husband," he said the other day.

"The mistake most young people make is to believe that love alone is sufficient to make a happy marriage. That way leads to disaster. Love needs tender and careful nourishment, as does any other sensitive and growing thing."

Romantic dreams will not last long on a starvation diet, he insists.

"It is not upon moonbeams and glamour that the successful marriage is based," he went on. "If you want your union to be permanent, you must see that it is launched under the best possible conditions, material as well as spiritual.

"In a word, you must treat love with the utmost respect, for marriage is a fine art requiring the most delicate technique.

"Insolent youngsters lament the fact that the honeymoon state does not last forever. They should not lament. For if we were spared all struggle, life would be empty and meaningless.

"If the course of true love ran smoothly, there would be no incentive to ambition, no revelation of the heights to which nature can attain. There would be no plays to act in, no great love stories to tell.

"I am convinced that most really worthwhile things are born of stress and trouble, and that difficulties bring out the best in us. It has been proved time and again in my own case as well as in most of the stage and screen successes in which I have appeared.

"If we want a thing badly enough, we will find a way to get it. External conditions will not deter us. Good results often follow unpromising beginnings."

Mr. Arliss Cites his marriage as a fitting illustration.

"A rainy day in England some forty years ago gave me the opportunity and the courage to propose to a young actress named Florence Montgomery.

"I was playing at Margate in Sarah Thorne's company, composed mostly of students—stage-struck sons and daughters of well-to-do actors, authors, lawyers and clergymen. When I joined the troupe as leading man, Flo was one of the pupils. I particularly noticed her as 'the girl with the beautiful arms.' At first she seemed hardly aware of my existence, but by degrees we became quite friendly.

"One afternoon, when it was pouring torrents, I found myself near the door of the theatre, and dashed inside for shelter. Whom should I find in the dark and empty interior but Flo, also drenched to the skin.

"Overwhelmed by a sense of pity for her plight and my own ridiculous helplessness to be of any service whatsoever, I did the first thing that occurred to me. I asked her to be my wife!

"The Fates were kind to me on that momentous occasion. Within four minutes Flo had promised to be mine!

"Little did she realize, poor girl, the long betrothal period for which she was destined!

"Because, as so often happens in the theatrical profession, having at last something in the world to work for, I found myself shortly afterward with nothing in the world to do. My season at Margate had come to an end!

"Presently, however, a windfall came my way. With the munificent sum of 50 pounds, I entered upon my first and last experience as actor-manager, with Flo as my leading lady.

"We did poor business everywhere. My partner and I had a great struggle to pay our way, but we never owed the company a penny of their hard-earned salaries, even if we lived on next to nothing at all ourselves. At the end of three months, I terminated my actor-managership, and was very glad to accept two guineas a week in a farcical comedy."

It Was His fiancée who gave him singing lessons when he was offered a song-and-dance rôle in the provincial tour of *The Gaiety Girl*, and it was she who insisted upon him asking the great George Edwards for seven pounds a week. What was more important, he got it!

A year or so later, he obtained his first West End engagement, and remained there two years.

"With a rosy prospect before me, my thoughts turned eagerly toward marriage. I was never an adventurous spirit. Neither was Flo. It was now almost nine years since that rainy day at Margate.

"We had frequently agreed in the interim that though love in a cottage would be exceedingly pleasant, love in a theatrical boarding house was not to be thought of. I had seen so many poorly paid actors dragging their unfortunate wives—and sometimes their babies — around the country, and so many poorly dressed and undernourished men and women who had taken the chance and regretted it, that I had come to the conclusion that Providence was all very fine on occasions, but could be tempted too far.

"I had a great respect for love and I didn't intend to subject it to the indignity of having it fly out of the door on the first provocation. During those lean years, therefore, Flo and I had waited—faithful, but single. To wait any longer seemed over-cautions. So we were wed at Harrow Weald on September 16, 1899.

"Our alliance has always been of the closest kind, both domestic and professional, and our association on the stage has helped us over many a matrimonial stile.

"It was my wife who prevailed upon me, after my first American tour, to remain in this country, rather than return to England. She pointed out — very plainly, I thought—that I had lost all the following I ever had in London and that I ought to face the fact.

"'We must remain in America,' she said firmly, 'and you must become a star!'

"How this came to pass was rather curious. As it happened, two separate

versions of a Hungarian play, *The Devil*, were running in New York simultaneously, and in order to distinguish one from the other, my name—'George Arliss as *The Devil*'—was put in electric lights.

"So I became a star and remained an obedient husband!

"I feel very deeply that whatever success I have made on the stage or the screen is entirely due to the extraordinary courage and confidence and never-failing inspiration of my wife.

"When I Was in despair as to my make-up for my portrayal of *Disraeli*, it was my wife who suggested the right finishing touches to make the resemblance life-like. She has an uncanny instinct in such matters.

"Perhaps you will remember that the keynote of that play was *Dizzy's* readiness to give credit for his victory to *Mrs. D.* that, as much as anything, I think, accounts for the great popularity of *Disraeli* in America and England.

"Naturally, that particular gesture appealed to me enormously.

"I know people find it hard to believe that in Hollywood Mrs. Arliss and myself have managed to keep our regard for one another intact. But the fact is, that although when we first came here we were interested in the aspect of Filmtown as it is presented in the press, we have yet to see anything of it.

"After all, it takes only two persons to make a happy marriage. Other people's matrimonial adventures are their own affairs!"

My Host Had been chatting of the past and the present, the hour allotted me was almost gone—a fact impressed upon me when Jenner strode past the open door, watch in hand—and I had not yet accomplished the real purpose of my visit.

So it was that I blurted out the query:

"At what age do you plan to retire, Mr. Arliss?'

"Never!" he answered quietly, turning his undivided attention to the sheaf of letters on the table at his elbow.

"Jenner!" I heard him call out as I made my way from his studio dressing suite.

I rapidly put distance between this erstwhile pugilist turned servant and myself!

Title CHANGES

Laugh Little Clown (Jimmy Savo) has been changed to *Once in a Blue Moon.*
Racing Luck (Lyle Talbot-Mary Astor) is now *Red Hot Tires.*
Repeal (Carole Lombard-Chester Morris) to *Bride and the Best Man* and is now *The Gay Bride.*
Backfield (Robert Young-Betty Furness) was changed to *Kid from College* and is now *The Band Plays On.*
Portrait of Laura Bales (May Robson-Mary Carlisle) was changed to *Woman Aroused* and is now *Grand Old Girl.*
24 Hours a Day is now *Mystery Blonde.*
Stakeout (John Mack Brown) was changed to *Men of the Night.*
Girl of the Islands (Steffi Duna-Regis Toomey) was changed to *Kara* and is now *Red Morning.*
I Murdered a Man (Charles Bickford-Helen Vinson) is now *Dangerous Gentleman.*
Black Hell (Paul Muni-Karen Morley) was changed to *Black Fury.*
Casino de Paree (Al Jolson-Ruby Keeler) is now *Go Into Your Dance.*



★ IRENE DUNNE AND JOHN BOLES IN THE RADIO PICTURE "AGE OF INNOCENCE" ★

Invite Romance
WITH BEAUTIFUL WAVY HAIR

As you watch the beauty of famous stars flash before you on the screen, notice their hair. See how the soft alluring waves and dainty ringlets add to their loveliness. **A DUART WAVE** will bring to your hair this same fascinating charm, for Duart is the choice of the Hollywood Stars. In fact, **89 Hollywood Beauty Shops** feature the Duart permanent waving method for that very reason. Duart Waves are also available in better beauty salons throughout America—so next time ask for a Duart Wave. Prices vary according to the style of coiffure desired.

Hollywood beauty experts recommend a correct shade of **DUART RINSE** after every shampoo. It rinses away the invisible particles of soap that dull the natural sheen and brilliance of your hair. And it adds a tiny tint—just enough to give a touch of shimmering sunlight to the natural color of your hair. It is NOT a dye—NOT a bleach. Get Duart Rinse at your beauty salon or use coupon below. 10-cent package contains TWO rinses.



If your hair is dry, too fluffy or unruly after shampooing, use just a few drops of **DUART PERMANENT WAVE OIL** ★★★ It makes the hair soft, silky and radiant, adding to the life and beauty of your wave. Delicately scented. Not gummy or greasy. If you do not find Duart Permanent Wave Oil in your beauty salon, use coupon below. SEND 15 CENTS for full size bottle.

DUART ★
Choice of the Hollywood Stars

SEND 10c for DUART RINSE ★ 15c for PERMANENT WAVE OIL

☐ Black ☐ Dark Brown ☐ Chestnut Brown ☐ Titian Reddish Brown ☐ Henna ☐ Golden Brown ☐ Titian Reddish Blonde ☐ Ash Blonde ☐ Medium Brown ☐ White or Gray (Platinum) ☐ Golden Blonde ☐ Light Golden Blonde

☐ Check here for full size bottle of Duart Permanent Wave Oil.
Mail to Duart Mfg. Co., Ltd., 984 Folsom St., San Francisco, California.
Name.....
Address.....
City.....State.....



SO TIRED, SO BLUE

Till This ALL-VEGETABLE *Laxative Solved Her Constipation*

SHE was so tired—depressed—always having colds and headaches. And she had tried so many things she almost despaired of getting relief. Then she discovered the real answer. A laxative that gave thorough, natural cleansing, not mere *partial* bowel action.

Can there be such a difference in laxatives? Stop and *think* for a minute. Nature's Remedy (NR Tablets) contains only natural plant and vegetable laxatives, properly balanced. No phenol derivatives. Ask any doctor the difference. You'll be surprised at the wonderful feeling that follows the use of NR. You're so refreshed—toned up—so pleasantly alive. You'll want to give NR's a fair trial immediately. They are so kind to your system—so quickly effective for relieving headaches, colds, biliousness, chronic fatigue or bad skin. They're non-habit forming—another proof that nature's way is best. The economical 25 dose box, only 25c at any drug store.

FREE 1935 Calendar-Thermometer, beautifully designed in colors and gold. Also samples **TUMS** and **NR.** *Send stamp for postage and packing to* A. H. LEWIS CO., Desk 108-BY, St. Louis, Mo.

Nature's Remedy NR TO-NIGHT TOMORROW ALRIGHT GET A 25¢ BOX

"TUMS" Quick relief for acid indigestion, sour stomach, heartburn. Only 10c.



Relieves Teething Pains Within 1 Minute

WHEN your baby suffers from teething pains, just rub a few drops of Dr. Hand's Teething Lotion on the sore, tender, little gums and the pain will be relieved within one minute.

Dr. Hand's Teething Lotion is the prescription of a famous baby specialist, contains no narcotics and has been used by mothers for almost fifty years. It is strongly recommended by doctors and nurses instead of the unsanitary teething ring.

JUST RUB IT ON THE GUMS

DR. HAND'S Teething Lotion

Buy Dr. Hand's from your druggist today



Hollywood Chatter

Jimmy Dunn writing a story for **Shirley Temple** and **Alice Faye.**

Jack Oakie augmenting the Toluca Lake Boat Club by giving **Mary Brian** an eight-foot row-boat.

Marlene Dietrich demonstrating how she rolls one hundred and fifty cigarettes an hour for her rôle in her newest picture.

Myrna Loy proudly displaying the world's largest gardenia, which has been named for her.

Katharine Hepburn saving **Ann Harding's** "Enchanted April" set from a dangerous fire by sprinting for the fire department.

W. C. Fields joking about the time he had to leave Germany in a hurry because he started a riot in a beer garden.

Akim Tamiroff setting fire to his beard while lighting a cigarette. A property man saving the day by prompt action with an insect spray gun.

Lew Ayres going places as usual with **Mrs. Ginger Rogers Ayres.**

Chick Chandler stopping by the studio to take home his other suit of clothes.

George Brent puzzling over why his fan mail has doubled since his divorce from **Ruth Chatterton.**

Max Baer and his kid brother **Buddy** practicing crooning—a la **Bing.**

Ivan Lebedeff getting a tag for double parking while waiting for **Wera Engels.**

Gloria Stuart fighting the flu.

Alice Brady getting her first glimpse of a boxing match as the guest of the **Busby Berkeleys.**

Douglas Fairbanks showing visitors his four kinds of dress suits brought back from England.

Greta Garbo arriving one hour too late to lease the **W. C. Fields** home in Toluca Lake. **Helen Morgan** gets it.

Harpo, Chico and **Groucho Marx** keeping M-G-M Studio in a continuous uproar.

"Silver King," Fred Thompson's famous horse, acting as an "extra" in *The President Vanishes.*

Shirley Temple telling everyone why she doesn't like spinach.

Henry Hull and **Victor McLaglen** discovering that they worked in the same silver mine at the same time in Canada.

Charles Bickford trying to think of an appropriate revenge against his practical-joker manager. The manager has been pestering the life out of **Charles.**

Edward G. Robinson explaining why his contract states that he must be allowed to go home every day at 5:30—he likes to watch his young son being put to bed.

Adolphe Menjou, the "best dressed man in Hollywood," going to lunch unshaven and wearing a Tyrolean hat—all part of his make-up for *Thunder in the Night.*

Josef Von Sternberg dressing up the studio work crew in Spanish costume to show his actors how to act.

Margaret Sullavan handing over five dollars to the Los Angeles Traffic Bureau—charge: 43 m. p. h. in a 25-mile zone.

A Hollywood doctor advising **Gloria Swanson** not to wear such high heels.

Lyle Talbot still rushing **Peggy Watters.**

Alan Hale being very secretive about his latest invention.

Douglas Fairbanks, the **Countess di Frasso,** and **Kay Francis** dining with **Mary Pickford** at Pickfair.

Jean Hersholt revealing that his library of first editions is insured with Lloyds for forty thousand dollars.

Phillips Holmes cabling from England to have his car shipped over.

Gertrude Michael dining with **Raul Roulien** at Sardi's.

Gloria Stuart and **Joan Blondell** reminiscing about the time they were in a high school play together in Santa Monica.

How many Stars do you know?

Test your knowledge of the stars . . . Here are their *reel* names, see if you can fill in their *real* names . . . Score 10 points for each correct answer.

	REEL NAME	REAL NAME	SCORE
1	CARY GRANT		
2	KAY FRANCIS		
3	ANN HARDING		
4	FREDRIC MARCH		
5	HELEN HAYES		
6	GENE RAYMOND		
7	ELISSA LANDI		
8	FRANK MORGAN		
9	JEAN PARKER		
10	GILBERT ROLAND		

Real names listed on page 56

What Life Has Taught Me

Continued from page fifteen

memories with me. If I did, I should lose courage.

When the crushing tragedy of the death of my dear friend Russ Columbo fell, that courage faltered. I could think of only one thing—escape. But where? Into turmoil, seething, engulfing, brain numbing—that was what I would have, and so I fled to New York. And I learned one thing more—there is no escape.

Destiny decides.

There is a tale W. Somerset Maugham relates concerning the servant of a merchant who came face to face with Death in the market place. He borrowed a horse and rode from the city, telling his master he would hide in Samarra where Death could not find him. The merchant saw Death and asked him why he had frightened the servant, and Death said: "I was only surprised. I was astonished to see him in Bagdad, for I had an appointment with him tonight in Samarra."

Well, I had an appointment, too. It was with pictures. I was recalled by phone to Hollywood, the first night of my hurried flight to New York. I suddenly realized that there are certain inescapable things in life, and that they are the inevitable pattern of a web that cannot be changed. And so I returned, to play a comedy—the uproarious, slapstick comedy called *The Gay Bride*.

ANOTHER LESSON came to me then. The line between utter tragedy and hilarious comedy is as thin as a bit of silk thread, as finely drawn as the balance between the tears and laughter of hysterics, tipping first one way and then the other.

It would have been easy for these happenings in my life to make me into a cynic. But to what end? Cynicism, at best, is only mental and spiritual indigestion. I made up my mind to avoid it by cultivating an inner happiness.

Miss Fields, my secretary, has been very close to me. She asked me why I was able to be so cheerful upon being waked up in the morning. Most people hate being waked, hate getting up, and draw forth gloomy frowns at an early studio call. How then, Fieldsie wanted to know, could I sing in the morning?

There is an old proverb translated from the Sanskrit to say: "Look well to this day."

I shall have to look well to this day and sing, for tomorrow brings—who knows? It is not that I'm careless of tomorrow. I am fortified against it. It is not that I have forgotten yesterday, yesterday is gone.

That is why I have never been able to hold anger, or harbor thoughts of revenge. What has been done has been done, and if it is best forgotten, then why not forget it?

When it became evident that my marriage with William Powell was not fated for success, we parted friends. Our philosophies are much alike in that we consider ourselves sufficiently civilized to settle differences in a sane and sensible manner, and to retain a friendship that is in every way precious to us.

If I am more or less of a fatalist, life has made me so. But I take consolation from these well remembered words: *Sufficient unto the day is the evil thereof.* Providence will take care of tomorrows.

AMAZING NEW WAY TO GAIN 5 TO 15 POUNDS *Quick!*



Posed by professional model

Skinny? Thousands are gaining solid flesh in a few weeks with amazing new double tonic

NOW there's no need to be "skinny" and scrawny. Here's a new easy treatment that is giving thousands solid flesh, alluring curves—*in just a few weeks!*

Everybody knows that doctors for years have prescribed yeast to build up health. But now with this new yeast discovery in pleasant tablets, you can get far greater tonic results than with ordinary yeast—regain health, and also put on pounds of firm flesh—*and in a far shorter time.*

Not only are thousands quickly gaining beauty-bringing pounds, but also clear radiant skin, glorious new pep.

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This amazing new product, Ironized Yeast, is made from specially cultured *brewers' ale yeast* imported from Europe—the richest yeast known—which by a new scientific process is concentrated 7 times—*made 7 times more powerful.*

But that is not all! This marvelous, health-building yeast is then *ironized* with 3 kinds of strengthening iron.

Day after day, as you take Ironized Yeast tablets, watch flat chest develop, skinny limbs round out attractively, skin clear—you're an entirely new person.

Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If you are not delighted with the results of the very first package, your money back instantly.



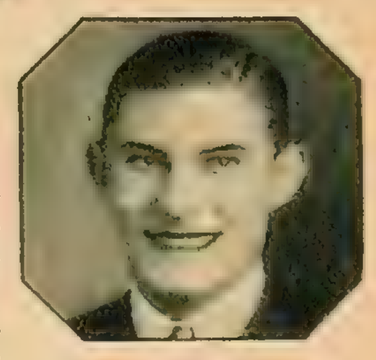
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10 pounds

"I was thin as a scarecrow, no life or pep, but Ironized Yeast gave me 10 lbs. in 3 weeks." *Fannie Alcorn, Oneida, Tenn.*

11 lbs. quick

"I was thin, my nerves on edge before taking Ironized Yeast. Gained 11 lbs. in 3 weeks and feel wonderful." *Frederic E. Sherrill, Gastonia, N. C.*



F. E. Sherrill

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To start you building up your health *right away*, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body," by a well-known authority. Remember, results guaranteed with very first package—*or money refunded.* At all druggists. Ironized Yeast Co., Inc., Dept. 282, Atlanta, Ga.

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Lost 55 lbs.

"Look ten years younger!"

WRITES MICHIGAN LADY

● Why envy other women when it is so easy to be slender! Do as Mrs. L. R. Schulze, 721 So. Pleasant St., Jackson, Mich., did. She writes: "Although I had been overweight almost all my life, I reduced 55 pounds with RE-DUCE-OIDS by following the directions. I **look ten years younger** and never was in such excellent health as I am since taking RE-DUCE-OIDS." Others write of losing fat in varying amounts, as much as 80 pounds, and report feeling better while and after taking RE-DUCE-OIDS.

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● If you are not entirely satisfied with the wonderful results you obtain from RE-DUCE-OIDS, **you get your money back! You risk not one cent!** START TODAY, before fat gets one more day's headway. **Sold by Drug and Department Stores everywhere.** If your dealer is out, send $2.00 for 1 package or $5.00 for 3 packages, direct to us. (Currency, Money Order, or Stamps, or sent C.O.D.) **In plain wrapper.**

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Strange MOVIE FACTS



JEANETTE MacDONALD'S pet English Sheep dog was so glad to see her when she returned from New York that he completely ripped to shreds a frock designers had spent months in producing.

Unlike most authors, Jean Harlow wrote her novel completely once, decided it wasn't good enough, threw it away and wrote the whole thing over again, this time to her satisfaction.

Edward G. Robinson owns the finest private collection of paintings and etchings in the motion picture colony.

Max Baer's dressing room is a symphony in pink.

Walter Connolly, was assistant cashier in a Cincinnati bank before going on the stage.

Aline MacMahon calls the ten of diamonds her luck card and you'll find them in every room of her home as well as decorating the walls of her studio dressing room.

Fred Keating has rented a new house, located in the hills, and the approaching road is so intricate he can't find it without the aid of the real estate man who rented it to him.

Supposedly harmless "liquid smoke" smarts on the skin, as Robert Montgomery discovered when some of it was used to set fire to the seat of his trousers in *Forsaking All Others*—too much was put on and it soaked through.

For her rôle in David Copperfield, Edna May Oliver wears a little lace cap that was originally worn by her great-grandmother.

Wallace Beery is the only star who carries the honorary title of Lieutenant-Commander in the U. S. Navy Air Corps and he is technical adviser on every air picture made in his studio.

Word got around that Helen Mack was at the Cocoanut Grove the other night and she had to sign forty autographs before her fans would even let her on the dance floor.

Edward Everett Horton is one of the few Californians to benefit by an earthquake. He built three homes for members of his family from lumber salvaged from demolished buildings.

◆

Harry Carr's Shooting Script

Continued from page thirty-one

books, even money. But Fay Wray had the strangest experience the other night when a newly wed couple stepped coyly up with their new marriage license. That ought to make Fay something or other in the family.

What, Another!

GLORIA SWANSON has had four husbands but every time you see her, Herbert Marshall is on the set, or in the offing. When I first knew Gloria she was a two-weeks bride on her first voyage; married to Wallace Beery. They owned a little cheap car with their two names entwined on the door. But the course of true love wobbled when Gloria heaved all of Wally's hunting regalia out into the woodshed.

Polita

POLA NEGRI has never looked more lovely than she does now. She is brilliant and gorgeous; but the producers seem to be gun-shy. Her American-made pictures have lost too much money. The only one who has ever been able to strike pay dirt with Pola was Ernst Lubitsch and he is otherwise interested.

I am very curious to see what Ernst will do with *Carmen*—which will probably be made with Claudette Colbert. I hope he makes the real *Carmen* of Prosper Merimee's story who was a cold-blooded murderous little slattern and said she didn't love anybody but herself.

Lost Hair

CHARLES LAUGHTON shaved off his head until his dome looked like an egg in order to play Micawber in *David Copperfield;* then decided he did not like the part anyhow. He objected to wearing a wig in *Ruggles of Red Gap* his next part. And there you are; but the hair isn't.

Prophecy

GENE DENNIS, the movie girl who is working as psychic, batted 1000 per cent until she got into football. She predicted that St. Louis would win the World Series and that it would last seven games; that an American motor would win the London-to-Melbourne air race and that the University of Southern California would lose two critical games and go into a slump. Then she tried telling the scores and flopped. But not before half of Hollywood—which always stampedes toward any fortune teller—had consulted her professionally.

HOLLYWOOD

Hollywood Broke My Heart

Continued from page twenty-nine

one of father's plays. It was on the very day of my first stage success that my father died. He liked Hollywood and had planned to bring me here to work in the films. His death delayed my coming by just thirteen years.

I alternated my career by six months on the stage and six months making pictures for UFA in Berlin. I was married to Sven von Muller, a German writer in 1928 and in spite of the fact that our work has kept us much apart, I am glad to say we still love each other and are happy together.

I do not think that Americans are superior to Europeans or vice versa. I think that each has much to give the other. The American men are different entirely in their contacts with women. When they first meet a woman, it is on a friendly, companionate basis. This may ripen into mild love-making later but a friendly basis must first be established. The European man is more precipitate in his love-making. He makes love to a woman first and becomes friendly later. The American man is more concerned with business while the European is inclined to think of social things first and business last. Both are nice. I like the European and I like the American which is, I suppose, just a nice way of saying that I like men.

I find American women delightful. The standard of beauty here is different but then so it is in different parts of Europe. American women are not so adept at handling men with gloves on as are their European sisters but their relations with men are much more frank and free. They are by far the best dressed women of the world and take better care of themselves than do European women. One sees more elderly women here who are still fresh and attractive, both mentally and physically.

WHAT DO I DO, here in Hollywood, without my husband? I am accustomed to being away from him. I love to be alone, although I am not a recluse. I work in my garden, I spend hours on the beautiful beaches, and I wander in the hills which I love.

I was surprised not to find myself invited to all the wild parties of which I had heard so much. Later I came to the conclusion that one finds in Hollywood, as in Rome, London or Vienna, exactly what one seeks. One can find quiet, intellectual companions or those who prefer to make what you call "whoopee." I do not like this "whoopee."

I am a very methodical person, I am afraid. I do not remember names well and so each new person I meet, I keep in a little book—the name, little tricks they have, something to refresh my memory when we meet again.

I am also astounded at the amount of fan mail I am already receiving. Some write to say they hope to see me soon on the screen but others, and I think it is an American racket, write and say:

"I liked you in your last picture. Please send me your photograph."

But alas there has been not even a first picture but there soon will be and I hope that you will like me.



End pimples, blackheads

with famous medicated cream

DON'T let a poor complexion spoil *your* romance. Don't permit coarse pores, blackheads, stubborn blemishes to rob you of your natural loveliness. Rid yourself of these distressing faults. But not with ordinary complexion creams. They cleanse only the surface.

Try the treatment that nurses use themselves. Already 6,000,000 women know this "perfect way to a perfect complexion" . . . Noxzema, the famous snow-white *medicated* cream that works beauty "miracles".

Not a salve. Snow-white—*greaseless*, instantly absorbed. Its gentle, soothing medication penetrates deep into the affected pores. Cleanses them of germ-breeding impurities that cause skin blemishes. Soothes irritated skin. Refines coarse pores. Note how Noxzema's first application leaves your skin far clearer, finer, smoother than before.

HOW TO USE: Apply Noxzema every night after all make-up has been removed. Wash off in the morning with warm water, followed by cold water or ice. Apply a little Noxzema again before you powder as a protective powder base. With this medicated complexion aid, you, too, may soon glory in a skin so clean and clear and lovely it will stand closest scrutiny.

Wonderful for Chapped Hands, too



Improve them overnight with this famous cream

10,000,000 jars sold yearly

Make this convincing overnight test. Apply Noxzema on *one* hand tonight. In the morning note how soothed it feels—how much softer, smoother, whiter *that hand* is! Noxzema improves hands *overnight*.

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Noxzema



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LUSTROUS golden hair softens and flatters the face and head. Keep your head dainty with Marchand's, and the rest of the body as dainty as the head. Marchand's makes dark excess hair unnoticeable—like the light, invisible down on the blonde's skin. Limbs now appear dainty and attractive through the sheerest of stockings. Remember: where dark "superfluous" hair doesn't **help**, Marchand's does! Women of culture and sophistication, professional beauties of the stage and screen praise Marchand's Golden Hair Wash. Get a bottle from your druggist today.

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Please send me the FREE trial bottle of Marchand's Castile Shampoo. I am a regular user of Marchand's Golden Hair Wash. Enclosed are my answers to the questions asked above.

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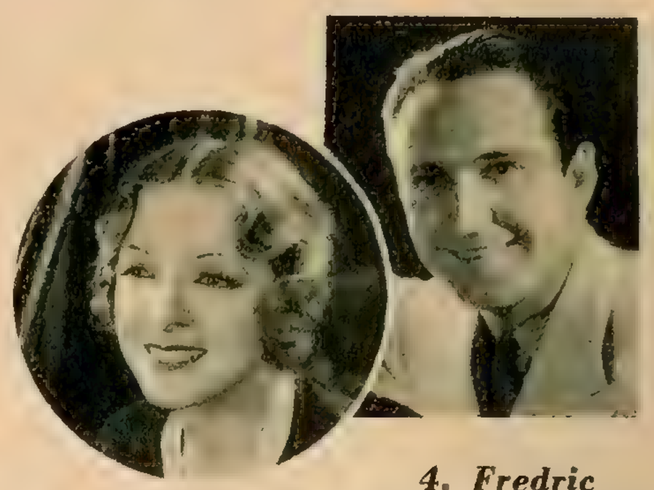
Address

City State FP 234

Here are their Real names

Here are the stars' *real* names . . . Do you know their *reel* names? . . . Turn to page 52 and score yourself on your knowledge of the stars.

1	ARCHIE LEACH
2	KATHERINE EDWINA GIBBS
3	DOROTHY GATLEY
6	RAYMOND GUION
7	ELIZABETH MARIE CHRISTINE KUNKELT
8	FRANCIS WUPPERMAN
9	MAE GREEN
10	LUIS ANTONIO DAMASCA BOTANA DE ALONSO



4. Fredric McIntyre Bickel

5. Helen Brown

Those Kisses Embarrass the Stars

Continued from page thirty-seven

It was hard to tell which one was the most embarrassed, Elizabeth or Clark.

DOUBTLESS THE MERE thought of being on the receiving end of a Clark Gable kiss would be enough to send your blood pressure to fever heat. But suppose when Mr. Gable bent over to kiss you he laughed in your face!

That's what happened to Helen Hayes when she played with Clark in *The White Sister*. Helen's imagination leaped to the conclusion that he was comparing her with some of the beautiful, sex-appealing girls he had made love to on the screen and that it had suddenly struck him as amusing that he should have drawn a face like hers to kiss. Now a Glenda Farrell or a Joan Blondell would probably have said: "What's the big idea? I think your pan's funny too but I'm too much of a lady to laugh out loud about it." But not Helen. She was so embarrassed and humiliated that it took all the nerve she could summon to go on with the scene.

When she left the set that night she was determined to find some way to bow out of the picture. But the next day a very penitent Gable broke down and confessed to her that he had had such a bad case of stage fright at the prospect of playing a love scene with an actress so accomplished as herself that when the big moment arrived he simply became hysterical.

PERHAPS ONE OF the strangest love scenes ever recorded took place on location in Arizona when Lupe Velez and Ramón Novarro were making *Laughing Boy*. There were at least two thousand Navajo Indians on the set. The Navajo love technique does not include kissing. When Ramón took Lupe in his arms and gave her a passionate kiss the Indians were considerably puzzled.

"They want to know why he is biting the girl," the Navajo chief told the director.

The director explained that he was in love with her.

"Good Navajo does not bite girl he loves," the chief insisted.

The director tried to tell him that it was "just a story" but the chief quite obviously disapproved of the kiss idea. He translated the director's explanation to the rest of the crowd. They shook their heads and began to mutter indignantly. When two thousand Navajos shake their heads and begin to mutter almost anything might happen. The director shouted "CUT" and that was one love scene where there were no re-takes.

Love scenes *a la* Lubitsch are always very gay and amusing. He wants everybody to be happy and gay because that tends to give a scene that certain champagne sparkle. If anybody shows signs of being embarrassed he proceeds to kid them out of it.

I've heard him say to Jeanette MacDonald and Maurice Chevalier:

"Now I want you to make this scene very, very hot!"

Whereupon they start clowning and give him a strangle-hold that sends everybody in the company into gales of laughter.

"Ugh! That sizzles!" says Lubitsch, pretending to be greatly shocked. "Chill it a bit."

The funny thing about Jeanette is that she has a very sensitive nose. She sneezes when it is hot. She sneezes when it is cold. And it invariably happens that when everything is set for the love scene and the order has been given to "turn 'em over," she begins to sneeze.

"How can I be romantic when you are constantly sneezing in my face?" Maurice complains.

A screen love scene is constructed with one idea in mind: To give *you* a thrill. People go to motion pictures to escape reality, to live for a couple of hours at least a life that is a decided contrast to their own daily existence, and to derive therefrom a measure of synthetic intoxication.

"If the two people playing a love scene let their emotions run riot and feel the scene too deeply themselves," says Jeanette, "then *they* get the thrill and the audience gets cheated. I believe that the most effective love scenes are those where the two people involved merely *appear* to be living the scene—and that's where the technique comes in."

In other words—look hot but keep cool. It's a good trick if you can do it.

HOLLYWOOD

Astaire—the Dancing Romeo

Continued from page twenty-eight

But if he refuses to talk about himself, he refuses even more firmly to talk about his wife. Few people know anything about her. She is not a professional and he refuses to bring her out into the limelight of public life.

Above All, He detests the very thought that his work on the screen makes women's hearts beat faster.

"What could be romantic about me?" he demands with fire in his eye, "I'm certainly not handsome and I'm not a good actor. I am willing to give all I have to entertain the fans but please don't let that romantic lover thing get started."

But Fred can't help himself. I have yet to meet a woman who has seen him on the screen who is not wild about him. What is it? Don't ask me. The man just simply has whatever it is that women like.

His dances are a marvel of perfection because he spends months developing them. Let him explain that for himself.

"One does not grab an intricate and complicated dance number out of thin air. It sometimes takes months of work, practice and planning. I must first have the music to be used. When you hear an Irving Berlin song, you know that the words could not conceivably fit any other music. My dances must be that way, dance steps and music wedded so that no other dance could possibly fit that music. Sometimes I spend weeks just conceiving a number. I get ideas, try them and discard them until I have the inspiration I want.

"Hundreds of people have asked me to draw diagrams of the dance numbers I have done in my two pictures. I'd love to oblige but I can't do it."

But Fred Astaire is something more than the world's most graceful male dancer. He is an actor, as anyone who has seen *Flying Down to Rio* and *The Gay Divorcée* will tell you. His director laughed when I spoke of Astaire's acting ability,

"He is almost too natural. He has absolutely no camera consciousness. Many times during the making of a picture, I have stopped action to remind him to get his face and not his back into the camera. He doesn't even remember that he is acting. That's why he is so good."

I sat behind him and his charming wife at the first preview of *The Gay Divorcée*. Extremely nervous and highly sensitive, it was almost as good as the picture to see his graceful body follow every step on the screen with fidgety contortions in his loge seat. Not at all sure of the public reception, he and his wife watched nervously until the first burst of audience applause. Then they turned to each other, their eyes met and they smiled. He had gone over.

Astaire's next picture will be *Roberta*. He will again have that flashing redhead, Ginger Rogers, as his leading lady. They are already working on the script and Astaire's nimble legs will soon be flashing through the numbers which will thrill you in that film.

Modest, shy but ready to fight for his right, he's going to be America's next screen Romeo, whether he likes it or not.



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Try Kelp-a-Malt for a single week and notice the difference—how much better you sleep—how your appetite improves, how ordinary stomach distress vanishes. Watch flat chests and skinny limbs fill out and flattering extra pounds appear. Kelp-a-Malt is prescribed and used by physicians. Fine for children, too. Remember the name, Kelp-a-Malt, the original kelp and malt tablets. Nothing like them, so do not accept imitations. Try Kelp-a-Malt. If you don't gain at least 5 lbs. in 1 week, the trial is free. Kelp-a-Malt comes in jumbo size tablets, 4 to 5 times the size of ordinary tablets and cost but little. It can be had at nearly all drug stores. If your dealer can't supply you, send $1.00 for generous sized introductory treatment to address below.

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DOROTHY BOYD ART STUDIO
41 Minna Ave. at First, San Francisco

Bill Powell Takes Off His Mask

Continued from page twenty-two

appointed Barthelmess *Admiral,* Colman *Captain,* himself *mate,* and Baxter, who is no sailor, *passenger,* and kept the entire cruise in a hilarious state.

They remembered the Bill Powell who loved to squirt water from charged siphons on to stiff shirt bosoms and who will be doing a gay fandango with a sedate matron one minute and offering an expert critique on a rare etching the next.

Too many of them have been caught by the stock of trick toys which Bill keeps in his home for the downfall of unwary guests to not remember that boyish side of the man.

I heard about this new William Powell and went to see Bill himself about it. I found him listening to the dulcet strains of the hidden pipe organ in his living room.

"Yes," he smiled and spoke in that crisp, clean-cut manner of his, "I suppose you are right. *The Thin Man* gave me my first opportunity to be myself on the screen. No, I haven't any complaint about the rôles I played before. Why should I? I didn't like *Philo Vance* any too well but he made a mint of money for the studio which produced him and he did well by yours truly also. I suppose I actually became *Philo* to the public but I never did to my pals. I did get tired of being referred to in print as the suave, polished sophisticate but what does that matter? In the silents I played villains. When the talkies came along, my voice seemed to fit the more polished, sophisticated rôles, since I had been trained on the stage. That's how it all began."

But Bill is convinced that life, for him, is beginning at forty. He feels that Metro, to whom he is now under contract, will give him a wider opportunity to display his versatility. He doesn't much care what it is, just so it gives him an opportunity to turn in a creditable performance.

"I have no illusions," he insisted, tossing restlessly on the couch where he was sprawled, "I know I'm no Gable or Valentino. I'm just a fellow who wants to get along in the work he loves. Give me rôles in which I get a fair chance to show up well and let the rest of it go by the board."

Another ambition of Bill's is about to be fulfilled. All his life he has wanted a certain kind of house, a house he could call his own. Now, at last, he is about to have it. He has purchased the old Hobart Bosworth home on Beverly Boulevard, next door to that of Cord, the automobile manufacturer. He is having it done over, entirely according to his own tastes and almost by the time this is in print, he will have moved in.

Just As Bill Powell can never be anything but the little boy who failed to grow up, neither could he have been anything but an actor. Acting is to him as natural as breathing and as unconscious. He can balance a tea cup with sub-debs and eat mulligan out of a tin can in a hobo jungle with equal ease. When you watch him shave, you realize that it is a game and not a drudgery as with most men. He constantly experiments with new ways to get the whiskers off and sometimes you fear he is about to cut his own throat but it has not yet happened at this writing.

He enjoys parties, but likes sleeping best of all and sleeps in a bed big enough for twin *Man Mountain* Deans. He is facile, adaptable, and an excellent conversationalist. He has never been known to lose his poise, even when appearing at a party dressed in tails where the other male guests wore dinner jackets or street clothes. He can, when he wants to, assume a haughty air but it is always in fun. You never know what Bill Powell will do next and after you know him well enough, you don't care. Whatever it is will be either clever or entertaining.

So Don't let anyone kid you about there being a *New Bill Powell.* There isn't any such animal. The Bill Powell you saw in *The Thin Man,* is the same Bill Powell Hollywood has known for years. He has just decided to let the public in on the secret. You're going to see him in a sequel to it in the near future and Bill told me some of the sequences already written but since he asked that they be *off the record,* I can't tell.

Bill Powell has hit his real stride. You have watched him through the black mustached, villainous period and the stuffed shirt era. Watch and see what he does now that he is permitted to be himself.

Happy Birthday



HOLLYWOOD extends congratulations to the stars who celebrate birthdays in February

Clark Gable	1
Mary Carlisle	3
Ben Lyon	6
Ramón Novarro	6
Buster Crabbe	7
Heather Angel	9
Ronald Colman	9
Lyle Talbot	9
W. C. Fields	10
Jack Benny	14
Stuart Erwin	14
John Barrymore	15
Chester Morris	16
Mary Brian	17
Jimmy Durante	18
Adolphe Menjou	18
Arline Judge	21
Robert Young	22
Warren Hymer	25
Zeppo Marx	25
Joan Bennett	27
Ian Keith	27

The Time I Died

Continued from page thirty-eight

and they set to work on me. There was no sign of life. Fortunately for me Captain Bruce Bairnsfeather, a close friend of mine, had come out to visit me on the set. He was a veteran of the first gas attack at Ypres, and knew first aid. He set to work desperately.

"You've got to help us, Sidney!" Bruce was calling me back. At his voice I relaxed, and in a little while I was helped off the set.

For Days I did not know or recognize anyone. I went around in a daze. Then, gradually, I began to remember things, and could resume work.

My drowning, oddly enough, did not appear in the finished picture.

"It isn't realistic," the director said. "Too much spluttering — it seemed forced. No one would believe the man was drowning." A bit player took the part. They didn't drown him.

The experience has haunted me for years, for that strange view of the beyond impressed me as nothing ever has. I have talked it over with eminent psychologists, half with the intention of ridding my mind of the phantasmagoria, half with the idea that there might be a clue to that mysterious place of death in what I had seen.

These psychologists puzzled over it, and probed into my brain for links between that vision of the black sea, the grey sky, and the floating ship When I admitted I had always wanted to play in *The Flying Dutchman,* that tale of a phantom ship, psychologists pounced on this as an explanation for part of my vision. But the gaps in all this, the black breaks when I knew nothing—that, they said, was the real thing. That was the time I died.

I have been rather close to the grim reaper on several other occasions; perhaps he has taken a fancy to me.

When I was just a school boy I went with some friends to try for an extra job in *Beating Back,* starring that famous outlaw, Al Jennings. The casting director of the picture was a man named D. W. Griffith, and he gave me a slip which said I was a member of a posse. My cherished friends framed me as soon as they learned I was to ride a horse. A vicious bronc was picked out, and cockleburs put under the saddle.

When the posse leaped to the saddle to give chase, I had all I could handle. The horse outdistanced the others down the road, running as if gone mad, and then suddenly swerved into a ditch. I went right on, however—over his head and onto the road. That entire posse had to jump over me. Hooves flew and pounded only inches from my head. The dust was a choking blanket—and how the animals avoided me I can't understand.

Now you can understand why I take a painfully personal interest in narrow squeaks. And why, in particular, I had a queer sensation up and down my spine when I felt a boat sink under me in the filming of *Down to Their Last Yacht* not long ago. Believe me, I don't want to tempt Fate too far for I have felt the very breath of the Grim Reaper.

HELP KIDNEYS



...don't take drastic drugs

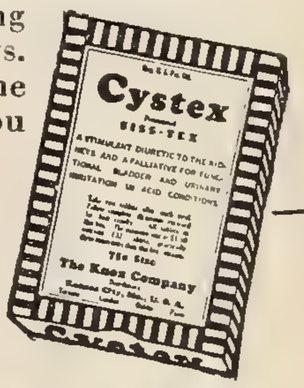
YOU have 9 million tiny tubes or filters in your Kidneys, which are at work night and day cleaning out Acids and poisonous wastes and purifying your blood, which circulates through your Kidneys 200 times an hour. So it's no wonder that poorly functioning Kidneys may be the real cause of feeling tired, run-down, nervous, Getting Up Nights, Rheumatic Pains and other troubles.

Nearly everyone is likely to suffer from poorly functioning Kidneys at times because modern foods and drinks, weather changes, exposure, colds, nervous strain, worry and over-work often place an extra heavy load on the Kidneys.

But when your Kidneys need help, don't take chances with drastic or irritating drugs. Be careful. If poorly functioning Kidneys or Bladder make you suffer from Getting Up Nights, Leg Pains, Nervousness, Stiffness, Burning, Smarting, Itching, Acidity, Rheumatic Pains, Lumbago, Loss of Vitality, Dark Circles under the eyes, or Dizziness, don't waste a minute. Try the Doctor's prescription Cystex (pronounced Siss-tex). See for yourself the amazing quickness with which it soothes, tones and cleans raw, sore irritated membranes.

Cystex is a remarkably successful prescription for poorly functioning Kidneys and Bladder. It is helping millions of sufferers, and many say that in just a day or so it helped them sleep like a baby, brought new strength and energy, eased rheumatic pains and stiffness—made them feel years younger. Cystex starts circulating through the system in 15 minutes, helping the Kidneys in their work of cleaning out the blood and removing poisonous acids and wastes in the system. It does its work quickly and positively but does not contain any dopes, narcotics or habit-forming drugs. The formula is in every package.

Because of its amazing and almost world-wide success, the Doctor's prescription known as Cystex (pronounced (Sisstex) is offered to sufferers under a fair-play guarantee to fix you up to your complete satisfaction or money back on return of empty package. It's only 3c a dose. So ask your druggist for Cystex today and see for yourself how much younger, stronger and better you can feel by simply cleaning out your Kidneys. Cystex must do the work or cost you nothing.





W. R. George
Medical Director

City Health Doctor Praises Cystex

Doctors and druggists everywhere approve of the prescription Cystex because of its splendid ingredients and quick action. For instance, Dr. W. R. George, graduate Medical Dept., University of Indiana, former Health Commissioner of Indianapolis, and Medical Director for insurance company 10 years, recently wrote the following letter:

"There is little question but what properly functioning Kidney and Bladder organs are vital to the health. Insufficient Kidney excretions are the cause of much needless suffering with aching back, weakness, painful joints and rheumatic pains, headaches and a general run-down, exhausted body. This condition also interferes with normal rest at night by causing the sufferer to rise frequently for relief, and results in painful excretion, itching, smarting and burning. I am of the opinion that Cystex definitely corrects frequent causes (poor kidney functions) of such conditions and I have actually prescribed in my own practice for many years past the same ingredients contained in your formula. Cystex not only exerts a splendid influence in flushing poisons from the urinary tract, but also has an antiseptic action and assists in freeing the blood of retained toxins. Believing as I do that so meritorious a product deserves the endorsement of the Medical Profession, I am happy indeed to lend my name and photograph for your use in advertising Cystex."—Signed W. R. George M.D.

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How To Plan a Movie Career

Continued from page twenty-three

make any later appearances on the screen easier. Don't make the mistake of side-stepping these appearances before an audience, as they will endow you with a confidence you cannot otherwise attain.

"Dancing will give you grace and rhythm, make you more sure of yourself when you walk before people, so don't miss perfecting yourself in its every phase. A knowledge of dancing is absolutely essential. It may be the means of a director discovering you as you pass before him in a crowd on a ballroom floor, or in a café scene.

"You should know, too, how to swim and ride, but these requirements are not so important or vital as the ability to dance. Of course, all three activities could be 'doubled' by others, but dancing is more for carriage and grace.

"Your wardrobe shouldn't include less than two evening gowns and plenty of sport clothes. The more clothes you own the better it will be for you. And if your finances are sufficient only for a short period, *don't come to Hollywood.*" She is emphatic on this latter point. Hollywood is surfeited with penniless candidates for stardom, who wonder where they will secure the money to buy their next meal.

"Don't live in a hotel or apartment when you reach Hollywood, but with a private family. You will find it less expensive and the environment more congenial. Preferably a family with young people about. Hollywood is a lonely place for anyone without friends, and they will help you fill in the time, meet others your own age and possibly be of assistance to you in learning the ways of obtaining employment.

"And if you don't find a job the first week or so, don't become discouraged. You must possess the faculty of never letting down. Never miss a single day in going the rounds of the studios. You may not find work for months, but even so there is always the possibility the next day will lead to an assignment. When I was starting in pictures, I was turned away from the old Biograph company four times before they would give me a chance . . . and in those days the field had little competition. If you're the type who discourages easily, there's small place in Hollywood for you.

"Don't Take yourself too seriously. I remember Charlie Farrell was being considered as leading man in one of my pictures, along with two others. We rejected him, finally, because one of the other actors was the exact type we wanted in the rôle. Charlie seemed so broken-hearted, I called him aside and explained that our selecting the other player had nothing to do with Charlie's ability as an actor. It was merely a case of type. The next week, Charlie signed a contract to appear as Chico in *Seventh Heaven.*

"Go out socially very little. As your time is of such great value, avoid parties as much as possible. Your job comes first, remember, as long as you're making it a career . . . so spend as much time as you can in perfecting yourself along the lines that will benefit you in your quest for fame. Develop yourself in every phase of your career . . . don't neglect

Claudette Colbert tells what she knows about men in March HOLLYWOOD

anything that might be of use to you. French and Italian will enlarge your vocabulary and give you a wider range of expression, as well as invest your voice with soft cadences. I'm studying French myself at present, and hope to acquire a knowledge of Italian before long.

"Never sleep less than eight hours every night. Eight and one-half are better. Remember to look fresh every morning, blooming with health. Figure that the time from ten o'clock each night belongs to your job . . . of looking for work, or, if you have work, to the studio employing you . . . not yourself.

"Even though you preserve a certain rigid discipline for yourself, don't treat yourself too harshly. Have as good a time as possible, within limits, of course. Act toward yourself as you would a younger sister. Talk to yourself, explaining your mistakes as though you were conversing with another person. Quite often, I lecture myself, and I believe I benefit by these so-called 'bawlings-out.' You can even go so far as to apologize to yourself for the mistakes you make, promising not to repeat them . . . then forget it. It's even possible to make the same mistake twice, but never three times. That is stupidity.

"Never admit you are infallible. When one ceases to make mistakes one ceases to progress. I know that in my own case not a day passes but what I learn something new, add to my knowledge. Don't try to know it all . . . you can always learn from others.

"Avoid stories and gossip about yourself. No star has ever profited by them. The same applies to the girl unknown to the public. She is foolish if she thinks her career will be abetted by any sensational rumors or scandal.

"So much has been said and written about the scandalous side of Hollywood that she should remember to keep herself always above reproach. It's quite possible, and there are numerous girls in Hollywood today to attest to this.

"While You are striving to gain a foothold in Hollywood, don't let yourself stagnate. Take an interest in art, literature, politics, anything that will improve your mind and keep you out of a rut.

"So many people talk, think and live Hollywood so constantly that they have no time to engage in any other activity. Their entire lives are ruled by their work. Consequently, they are apt to become dull, their minds failing to respond to any other subject.

"Along this line, it is a mistake not to have a hobby. As well as anything else, it gives you a new perspective, provides you with a new interest. After a day of hard work and long hours it acts as a relaxation.

"The hobby, too, should be of a practical nature to which you can turn if

you have to make your living in something other than the screen. Writing, interior decoration, sketching, painting, singing, a knowledge of first editions . . . a score of other avocations are open for enjoyment, which will suffice nicely as sidelines, or hobbies.

"As your career begins to shape itself, provided success of some description rewards your efforts, don't permit yourself to indulge too freely in the fruits of your prosperity. All too often, success and good fortune are purely transitory, a 'flash in the pan,' as it were. Don't spend all your income . . . a portion put away may keep you in the future. A girl making $25 a week should be able to save at least $5. That isn't much, of course, but by putting aside a certain amount each week the practice of saving will become a habit.

"If You Marry—and I personally believe you should not take this step as long as you remain in the elementary stages of a career—you should marry only someone in the same profession, a man who understands your problems and appreciates what you have to go through in your work. It is a mistake for an actress to wed a man to whom all that goes with the life of a public figure is not intelligible and who will not tolerate it. There are so many factors, such as night work, location trips, long hours, to tax the nerves and patience of both husband and wife that an actress should not endanger her happiness or that of her mate by marriage to one not in full accord and realization of the circumstances that cloak her career.

"The husband should be the head of the house, and if he fails to appreciate the lot of the actress-wife there is certain to be strife. In matters of authority, there should be a 60-40 break in favor of the husband.

"You will learn how to avoid mistakes from experience. Receptivity is youth, and as long as you are open to suggestion and take an active interest in affairs outside your work you will remain young. And the screen needs youth, both in age and in viewpoint.

"Principally, though, your capacity for hard work, long, tedious hours, ability to absorb discouragement and disappointment, willingness to study and observe and an undying resolution to succeed, will determine whether or not you are suitable to withstand the rigors of a career in Hollywood. It requires all these and more, to make a career, and if you can't 'stand the gaff,' stay away from Hollywood."

Do You Know—

1. What famous screen star sneezes in love scenes?
2. What actor, an ardent pacifist, played his first hit rôle as a mercenary soldier?
3. Whether the stars gave expensive Christmas presents this year?
4. Frank Morgan's real name?

[Answers on page 68]

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DAVE GOULD
Dance Director, Box J, Hollywood, Calif.



Ruby Keeler and Al Jolson like fights, but they go to the ring to see them, for Ruby and Al are one of Hollywood's most happily married couples. Here they are at the Hollywood Legion Stadium

An Open Letter to Jean Harlow

Continued from page thirty-nine

like them to know how you think of them. I want them to know with what respect you regard those people whose loyalty and allegiance have put you where you are today, at the top of the ladder of cinema fame. More, perhaps, than any other star of the screen, you are loyal to your fans.

Too many cinema celebrities, once they reach the top, are prone to forget that it was the nickels and dimes of their admirers, thrust through the boxoffice windows, which made them. They begin to think that it was their own unaided efforts which brought them to the top. But not you, Jean! I have noticed that one of your favorite topics is appreciation of your fans. Your fan mail is the highest of any Metro star and yet not a single letter, no matter how unimportant, is unanswered. I happen to know that you employ three people, full time, to assist you in seeing that not a single admirer goes without a personal reply.

THE REFRESHING thing about you, Jean, is that you enjoy being a movie star and admit it. You are not annoyed when autograph hunters accost you and demand that you write in their books. You once said to me:

"After all I'm only human. Sometimes when I am a wreck, completely exhausted from long hours in the studio, it is almost a temptation to run when people crowd around me. But I always pull myself together and smile for them. After all, they are my fans and it's to them that I owe everything that I am today."

Once we sat in that great white living room of yours and you told me something of what the world-wide admiration of your fans has done for you. You told me, in all sincerity, that such adoration would prevent anyone from being a cynic. You told me of how the letters which come to you, share every turn of your fortunes, your happiness and your sorrow, your triumphs and your disappointments. When the bad breaks came and when the skies were gray, you told me how touched you were when thousands of loving fans came to your aid with their letters of encouragement and confidence in you.

You told me also of something else these fans of yours have done for you. They have made you live up to their ideals of you. They have forced you to improve your mind, to read good books, to study, so that you might be their intellectual ideal. Their pride in your personal self caused you to watch your diet, and exercise to keep your body slender for them. They caused you to take even more than a normal pride in your clothes, so that when you appeared in public, you were the Jean Harlow of their dreams and their ideals.

MORE THAN 15,000 fan letters pour in on you every week. Thousands only desire to express their admiration and their loyalty. Others make requests for help. Even if you had the wealth of a Midas you could not help all those who make appeals but it isn't because you are unaware of their need. It is simply because you cannot respond.

But it hasn't all been a bed of roses, Jean. How well I know that. I have seen you smile beneath the agony of a sudden thrust which life has made at you. But I do not believe, Jean, that life can ever get you down.

Then too, another beautiful thing in your life is your love for your mother. She is a charming person, whose entire life is wrapped up in her *Baby*. She once told me that she had put me on her white list, because I had been nice to *Baby*. The old saying that a girl's best friend is her mother, is no misquotation in your case, Jean.

THE ONLY thing that worries the folks who worship you, Jean, is your seeming inability to find married happiness.

Three marriages have turned out wrong for you, all, I happen to know, through no fault of your own. It seems to me, Jean, that the one thing you need to make your life complete, is the love of a fine man. I think if your fans could know that you had found the one man on earth who could make you completely happy, there would be rejoicing all over the world.

I am glad to see that you like the company of William (Bill) Powell. He is also a friend of mine. I can understand so easily, knowing you both as I do, why you seek each other's company. Bill, unless I am mistaken, is the best prescription for you that the doctor could order. That keen mind of his, that stimulating sense of humor, that charm and polish which hides the soul of an urchin, is just what you need. Perhaps it's only friendship and not romance, Jean, I don't know, but I do know it's what you have needed for a long time.

Bravo Jean and *au revoir*. What this country needs is not a good five-cent cigar but more Jean Harlows. I hope, when you answer this, that you'll give your fans a glance at the real Jean, the one I know. I'll be seeing you and don't forget, we haven't yet found time to play that game of golf.

Always your friend,

J. Eugene Chrisman



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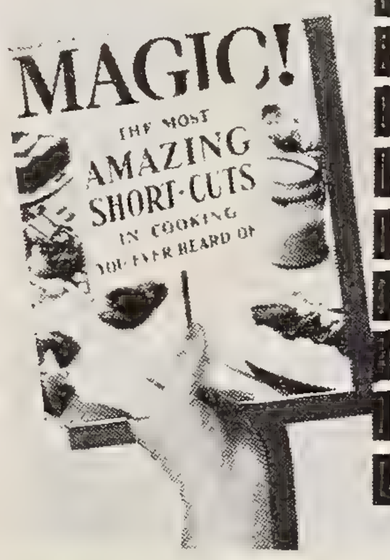
2 squares unsweetened chocolate

1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk

1 tablespoon water

Melt chocolate in double boiler. Add Eagle Brand Sweetened Condensed Milk. Stir over boiling water 5 minutes until it thickens. (Imagine! Takes only 5 minutes to thicken perfectly!) Add water. Cool cake before spreading frosting.

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Nancy Tattles On Hollywood

Continued from page thirty-five

"Don't believe everything they tell you," Junior grinned. "You can wear clothes. And you'll look like a million dollars."

Still, in spite of my confidence in this young man's uncanny judgment, I was worried. I went and found the director.

"I can get you out of this," I said confidentially, "it's not too late. You need somebody who can wear clothes."

"Run along for your fittings, little girl," he grinned, and I gave up.

If my own studio never dared dress me up, why should Junior risk it? Well, it would have to be their responsibility, not mine.

In the middle of the picture I was called to the home lot for a story conference with one of the executives. I peeped into his office and he glanced up from his dictation.

"You wished to see me?" I asked.

He was staring at me as if I were an utter stranger. His eyes wandered from the lovely sables about my shoulders to the continentally saucy hat, then on down to take in the entire ensemble. He waved the secretary away, still gazing with that funny, rapt intentness.

"You wanted to discuss a story," I prompted.

"Yes. Hmm—oh, yes. A story. Say, you're looking well, Nancy. You're looking marvelous."

As a matter of fact I had worked hard, was tired, and had lost weight.

But I must confess that I was greatly amused by the effect of my appearance. To his astonishment I looked neither weird nor ridiculous in finery. Our conversation, after this rather blank beginning, got under way and in the course of it I suggested that he escort me to a charity affair the next evening.

"Delighted!" he exclaimed. "By the way, would you wear—ah—those—?"

"If Junior will allow me to rent them from the wardrobe department, I'd be glad to," I laughed. This story is no exaggeration; it happened in Hollywood.

Even so, it is disillusioning to discover the effect of appearances upon your friends. You don't stop to think that you like to see them in pretty togs, and that it works both ways.

However, I aimed to please. I went shopping. I splurged. I had a new costume for every occasion, and bored myself to extinction with shopping tours. Keeping fashionable is hard work; almost a career in itself. At last I came to that state of exhaustion where I thought if I had to spend one more day in shops getting fitted, I would fly into little separate pieces and never be seen again.

It is most firmly believed in Hollywood that an actress who interrupts her picture career in any way is slipping. For good and sufficient reasons of my own I rejected three flattering studio offers to enable me to go into a stage play.

Upon returning to Hollywood, I was astonished to learn that I was "making a comeback in pictures." Any return from an absence is a comeback attempt—perhaps due to the belief that the public has very short memories.

That I do not share in the legend, that the public forgets in a week, is beside the point. Good pictures, like good soldiers, never die. Hollywood may forget, but the public has a long memory.

Which reminds me of something else that could only have happened in Hollywood. It was stated in a magazine article that I had objected to a girl wearing a dress similar to mine. I cannot imagine where the story originated, unless someone in the picture thought a similar dress would cause confusion—but the story hurt. I didn't mind so much myself, but I was sorry to have my friends put to my defense.

Mother had often said, when some ridiculous but hurtful statement was published: "Never give an untruth the dignity of a defense."

Yet publicity stories are long remembered, and their effect is strong. Consider the problem an actress confronts in being interviewed!—here are two persons unknown to each other, yet the actress is expected to tell the inmost secrets of her heart's desires to an utter stranger! Misunderstandings, wrong impressions, misinterpretations arise. Such experiences have often been mine in Hollywood.

When I Came out to the colony, everything was a grand lark. My husband was to write, I was to act, and when the money rolled in, we hugged ourselves in huge delight and chortled. What could be more fun!

But such serene enjoyment, I fear, is as ephemeral as childhood. I learned, for one thing, that when a bad picture happens, Hollywood blames the star. If a stage play flops, it's the play, and you either fix it up or lay it away in moth balls.

In pictures, judgment is rendered upon the star, and when the truth of that finally sinks in, it is often too late to rail at the injustice of it. A picture depends on so many elements—dialogue, setting, direction—and all must function expertly to achieve success.

Today's stars are more canny than I was several years ago. At that time, to attempt to dictate story or production policies was to bring an accusation of temperament. If the director was stupid, you were temperamental. Now you are just showing good sense if you refuse to make a poor picture.

Contracts, of course, governed the matter. A few years ago you belonged to the studio, body and soul. Now contracts are more liberal. More frequently players are loaned to other studios, until sometimes it is difficult to say which is their home lot. That wider scope is an advantage, for obviously one studio cannot buy all the good stories or hire all the good directors.

My contract, therefore, calls for four pictures a year with the privilege of making one outside the Columbia studio.

Several years ago I wanted the studio to buy *The Little Minister*. I was obsessed with the desire to play the gypsy girl, and I must have bored him to distraction with my broad hints, even after they explained why a musty old thing like that, would never make half the money as a picture like *Burlesque*.

Now *The Little Minister* heads the list. But that is how things happen in Hollywood.

But then, perhaps now I'll have more sympathetic ears turned toward me as I urge the filming of that delicately beau-

HOLLYWOOD

tiful play of Barrie's, *Mary Rose.* And wouldn't it be wonderful to make *The Enchanted Cottage*! I'd adore that—or *The Road to Rome.*

MY FIRST PICTURE under the new Columbia contract is *Jealousy.* A most attractive young man, well known on Broadway but new to pictures, plays with me. His name is George Murphy, but when he arrived there was a grave consultation held. Would it do to have a player named Murphy?

George declared most emphatically that Murphy is a good Irish name well worth clinging to, and Murphy he remained.

Hollywood's custom is to change your name. It is a rockbound tradition, and we adore our traditions. To depart from the usual thing is less forgivable than dunking doughnuts at an Ambassador's ball, yet there are times when some hardy adventurer will depart from routine and start off trail blazing. The trail blazers are indeed hardy souls, but their rewards are sometimes great.

The classic example, of course, is *It Happened One Night,* produced at my studio by that remarkable director, Frank Capra. One star after another turned down that story, which seemed almost crude in its simplicity, and then look what happened! Hollywood!

THIS REALLY is a most entertaining place, for anything can happen here. To prove what I was saying a little earlier in my story, that we'll believe anything if the performer gives a good illusion, there's an incident about an actor and his Japanese house boy.

To show that you can get away with the most astounding pretenses, he dressed the Jap in formal morning costume, complete to the gardenia in the button hole, placed the house boy in a limousine, and told him to present himself at the studio as a Japanese count.

The boy was received with great ceremony and with much kowtowing was shown about the lot.

In the midst of this the actor came in. He fixed a stony stare upon his house boy.

"Why, Togo!" he exclaimed. "I told you to go get my shoes fixed. Now scram!"

"Yes, boss, yes sir!" exclaimed his boy, and departed on his errand, leaving his hosts in stricken silence.

YOU SEE WHAT could be done by a clever impersonator let loose upon credulous and unsuspecting Hollywood. I sometimes indulge the day dream of what an actress could do with such a setting and audience, were she to announce herself as the Queen of Tasmania.

But I fear I'm too timid for such pranks. I have no desire to fool anybody, and I am sure I'd be scared stiff.

Many times I should have been bold and daring in coping with Hollywood. I couldn't quite summon the courage, or nerve, yet I know that I am often pictured as strong willed and quick tempered, which both astonishes and annoys my friends, for they know how I dislike controversy.

In writing of these Hollywood happenings, and particularly of some of the town's credulity, I should not leave the impression that I am exempt.

Not at all—because I once fell in love with a man just because he cut up my chicken for me! It made me feel so nicely helpless and dependent. When he had finished and put the plate back at my place, I just sat there and adored him.

And that, too, happened in Hollywood!

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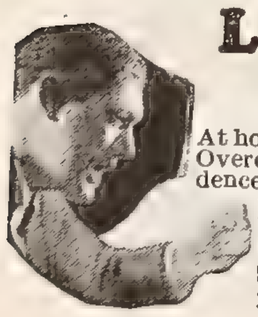


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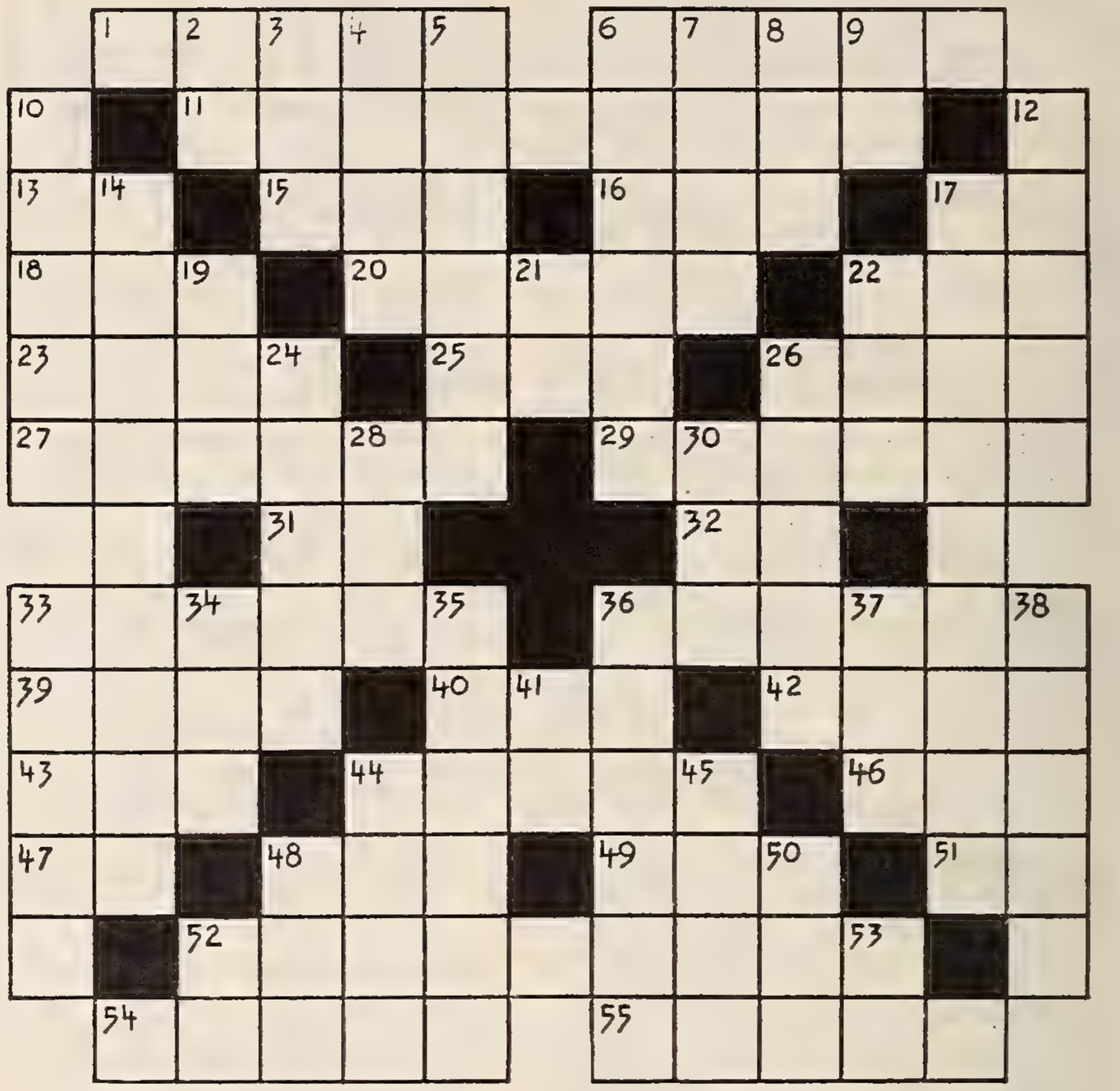
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1. Seductive Swede.
6. One of the ——— at MGM.
11. Her lover in "Grand Hotel".
13. Plural ending.
15. Incline the head.
16. Ex-wife of her favorite leading man.
17. Gilbert portrayed one of this nationality in "Queen Christina" (abbr.).
18. Devoured.
20. Nickname of a player in "Grand Hotel".
22. Rumanian coin.
23. Small boat.
25. Lots of this in Sweden.
26. Struggle.
27. It made her famous.
29. She eats these sparingly.
31. Always.
32. Short for Editor.
33. She came to these ——— from Sweden.
36. Kingdom (pl.).
39. Pulls after.
40. No. of leading men in "Painted Veil".
42. First name of her leading man in "Inspiration" (abbr.).
43. She prefers same cameraman for —— of her films.
44. Her first name.
46. She must cross it to see her mother and brother, Sven.
47. Initials of her director in "Queen Christina".
48. Enemy.
49. She has mastered the ——— of screen make-up.
51. Initials of her leading man in "Mata Hari".
52. She worked under that of Boleslavsky in "The Painted Veil".
54. Hat such as she often wears.
55. Harlow's rôle in "The Girl from Missouri".

DOWN

2. Jewish month.
3. Moved swiftly.
4. That of this player appears higher without bangs.
5. Appoint.
6. She seldom does this in photographs.
7. Tom Mix's horse, now retired.
8. Constellation.
9. Musical note.
10. Kind of rôles she is given.
12. Secret agents such as she was in "Mata Hari".
14. City in which she was born.
17. Her birthday is in this month.
19. Stiller did not do this in his judgment of her acting.
21. Initials of athletic star known as "Buster".
22. Fish eggs.
24. She was 28 ——— old on her last birthday.
26. Evergreen tree.
28. A long silky lash fringes each one.
30. Tiny.
33. She received her ——— in American films in "The Torrent".
34. Night bird.
35. She prefers tailored clothes for ——— wear.
36. Revolve.
37. She makes pictures in Hollywood, a suburb of ——— Angeles.
38. What you must do if you arrive late at theatres showing her films.
41. Pronoun.
44. To pierce with a horn or tusk.
45. Air.
48. Coniferous tree.
50. What Director Browning's friends call him.
52. Prefix denoting DOWN.
53. Symbol for nickel.



Key to the puzzle

Stage Star Craves Movie Fame

Continued from page forty

New York and graduated in mining engineering at Columbia University. Shelley, one of my brothers, now dead, was a Broadway stage star for years. I took a job in the Cobalt district up in Northern Quebec when I graduated and although there were plenty of exciting adventures up there in the muskeg, this isn't the place to tell them. It was Shelley who inspired me to become an actor. He was to be married in Chicago and I came down from Quebec for the wedding. I'd never seen such silk shirts and tailored suits as Shelley wore and contrasting them with the sweaters and mackinaws I wore in the bush, I decided that he, not I, was in the right business. He promised to help me and when my season's work was over, I came back to the states."

Mr. Hull's first professional engagement was with Guy Bates Post in *The Nigger*. He held one of those four-in-one jobs. In addition to playing three small bits on the stage, he also held the place of stage manager. That was in August, 1911. Step by step he climbed the ladder, his career extending through scores of Broadway hits, until his most recent success in *Tobacco Road*. It was this rôle which caused critics and public to acclaim him America's foremost stage star.

Although *Great Expectations* is his second rôle in the talkies, he took a brief flyer in the silents, back in the days when he played in D. W. Griffith's *One Exciting Night*. Later he went to Florida where he was cast with Doris Kenyon in *The Last Moment*. That was in 1920 and he returned to the stage, not to re-enter pictures until 1933 when he played with Sidney Fox and O. P. Heggie in *Midnight*.

"I Feel Like a man suddenly transplanted to a foreign country," he said, "who can speak only a few words of the language. In New York, I knew the technique. The camera is different. Some actors say they miss their audience reaction. Thank Heaven I have imagination enough to visualize not only one crowded theatre audience, but the millions in all parts of the world to whom I'm playing every scene."

"I meant a little something on the stage but I realize that I must prove myself on the screen. I realize that my name means no more than John Smith's to the citizens of . . . er . . . let us say Missoula, Montana. I realize that it is up to me to build the name of Henry Hull in the minds of those people before I become successful in pictures."

Hull paused and that twinkle came into his eye which I noticed at our first meeting.

"I have never believed Emerson's story about the man who built a better mousetrap and to whose doorstep the world beat a path. Lots of men have built better mousetraps but the world didn't beat a path to their doors. The world had to be shown the way by good advertising. That's why I realize the value of publicity. I like to have people like you tell the world that I build better mousetraps but it's up to me to be sure they are better when the world listens to you and comes to my doorstep."

Money Is Not Henry Hull's chief reason for coming to the screen. He is perfectly willing to admit that he likes big pay checks but he says with perfect logic:

"In the same length of time, I can earn as much on the stage as they will pay me for making pictures. It isn't the money, although I'm human enough to like it. There are really two big reasons why I have come to pictures. One is that I love what we actors know as "the road." I would like to take my own company and go on "the road," putting on the plays I want to see done. But I am not known on "the road." In our little town of Missoula, Montana, my name on the billboards would mean nothing. But let any star of the screen put on a good play in Missoula and they would have the SRO sign out before six. Success on the screen will make me a real personality in the cities where I should like to appear on the road."

Mr. Hull is also frank and candid enough to state that he does not feel that any player, no matter how accomplished in stage performance and technique, can hope to be a rounded, full performer without the different experience of screen work.

"I realize, even from my brief screen experience, that even my future stage work will be materially improved from the new screen technique which I pick up. A sort of post-graduate course, you know, a polishing process."

Mr. Hull also has a deep sense of responsibility to the new audience which he will now reach. He probably feels this more keenly than any actor to whom I have ever talked.

"The stage actor's responsibility to his audience is small," he insists, "but the influence of the screen on the lives, the culture and the morals of millions cannot be over-estimated. The screen has spread more culture than all the books ever written. It has taught them how to think, to live, to behave. I feel keenly this responsibility. Will Rogers, for instance is one who has a tremendous responsibility. It is a burden on Will's shoulders that no offensive scene of any kind enter any of his pictures. For him to permit such a thing, would shatter the ideals of millions of Rogers fans."

Mr. Hull Has his own idea of the type of stories he should do. He prides himself on the fact that he is able to completely submerge his own personality in that of the character he portrays. He believes that his Colonial ancestry inspired him with the desire to portray on the screen, some of the real and fictional characters who were connected with our nation's earlier development. Some of the stories which he would like to make on the screen are *Cyrano, Shoreacres, Puddenhead Wilson, Rip Van Winkle, Return of Peter Grimm* and *The Tutt and Mr. Tutt* stories so long popular in a national magazine.

I left Mr. Hull's Beverly Hills home with the feeling that I had at last met a stage star of great renown who did not decry Hollywood and its methods and whose sincerity would carry him far into the hearts of the millions of fans who appreciate real technique.

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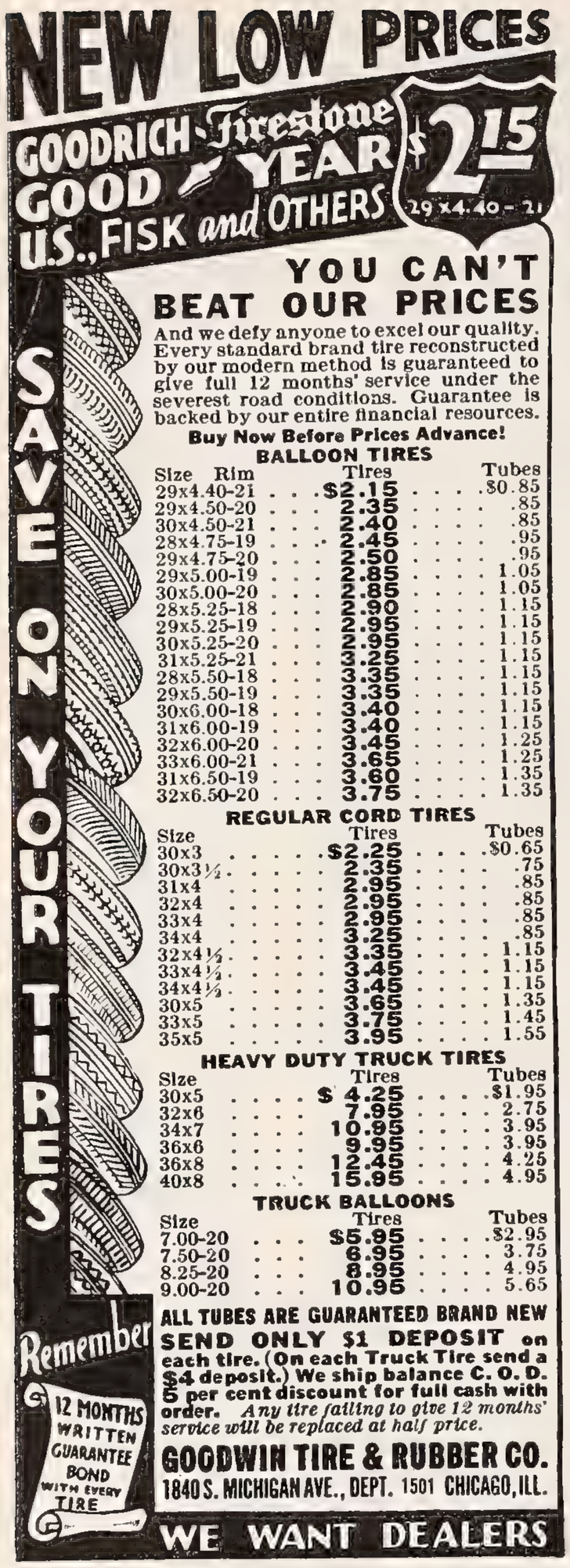
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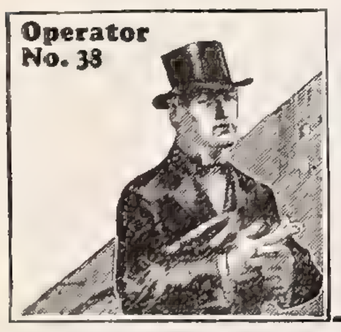
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When Death Stalked Henry Wilcoxon

Continued from page thirty-four

big rock in either hand, legs looped about the line.

I came down near the cabin deck railing and dropped my ballast. The ceaseless ebb and flow of the undersea motion moved me back and forth as I clung there a moment, getting my bearings.

I got into a cabin easily enough, picked up a few odds and ends that looked valuable, and came up with my loot. It would have to be turned in to the Harbor Police, of course, but they were generous with salvage money.

After a bit I went down again, and pawed my way through an open cabin door farther along the rail. In that eerie blue-green light it was difficult to spot valuable salvage, but a locker gave promise of treasure and I groped over to it. I was exploring a coat pocket when something brushed my shoulder. I turned my head and saw a hand. Above it was a face glaring at me through wide-open eyes, and I swear the mouth moved to curse me for a pickpocket. For one terrible moment as I stared back, the thing floating against the cabin ceiling seemed alive.

I shoved away from the locker and made for the door, and grabbed the handle. It had been open when I entered, but the back and forward movement of the current had closed the door—and the catch lock had been set! I didn't have much wind left. I was trapped, and I knew that if I couldn't get out in another moment I was done for. It was useless to yank at the knob—that lock stood firm.

Then I noticed that the upper part of the door was slatted, suitable for ventilation in the tropics. I crashed my fist into the wood and the flimsy stuff gave way. My breath was gone; used up with that desperate effort.

Bubbles were going past my eyes—in another moment I would have to gulp water to quench that torturing fire in my lungs. Some small reserve of will-power made me endure that burning pain a moment longer—just long enough to crawl through the opening.

Then I was out, shoving upward toward the light, kicking weakly. I thought I'd never reach the air again, but I did. My comrade was watching for me, poised to dive, when I appeared on the surface of the sea. He hauled me to the canoe.

And I didn't visit dead men's cabins for a long time after that!

WHILE Wilcoxon was telling his story, I almost stopped breathing. I gulped in air, and he grinned. "I never timed myself under water," he said, "but you can see why that occasion seemed like years instead of minutes."

I couldn't help thinking that Wilcoxon's lucky star must have been on the job, for that door might easily have been solid wood. That same star must have worked overtime for Henry Wilcoxon during his career.

He was appearing in *Eight Bells* In London when Barney Glazer saw him and asked him to make a talkie test for a part in *Shoe the Wild Mare.* Accordingly a brief test was taken and shipped over here.

By chance, Cecil B. de Mille walked into the projection room to arrange for screening some shots, and as he was leaving the booth he heard a deep, resonant voice—the voice of Wilcoxon in his screen test. He bent down to peer through the slot at the screen. For a moment he gazed, and then De Mille turned to the operator.

"There," he exclaimed, "is my Marc Antony!"

The search for a man who, as De Mille had put it, could "camp an army on his chest" was ended. De Mille intends sometime to cast Wilcoxon as Samson, in *Samson and Delilah,* should plans for production of another Biblical epic proceed satisfactorily. In that case, Wilcoxon indeed has a lucky star.

For further proof, consider the time he and his brother Owen chartered a plane to fly them over the Alps for a lark. They hopped over the peaks and headed for the little alpine village of Davos. The pilot planned to land them on the ice of the lake near the place. Circling low, the brothers looked down and saw a crowd gathered on the shore, waving. "What a jolly welcome!" Henry thought. But the pilot interpreted the reception differently, for he zoomed up from the ice and circled the lake again.

This time Henry and his brother saw the cause of the excitement down there. There were jagged gaps in the ice where it had caved in. The water level had dropped some thirty feet, leaving the ice shell unsupported. Landing would have been certain catastrophe.

Here was a pretty pickle—no place to land, and fuel running low, with the towering peaks of the Alps hemming them in. But down there arms were pointing toward the lower valley, and the pilot levelled off and headed that way. A mile away the narrow valley broadened out, and here the townspeople had trampled and rolled the snow for a landing field. Daringly the pilot set down the ship.

"Getting away was more difficult than the landing," Wilcoxon recalled. "I weigh about fourteen stone, and my brother and the pilot were also heavy men. (Henry is six-feet-two, 190 pounds.) But the plucky little plane lifted us just at the end of the runway and we took off safely."

But here comes Rube, his burly trainer. The hour of yarn spinning in the Garden of Allah is over—it is time for Wilcoxon's daily workout in the gym.

Answers

to questions on page 61

1. Jeanette MacDonald.
 See page 37
2. Francis Lederer.
 See Carr's Shooting Script page 31
3. No.
 See Joe E. Brown's Editorial page 82.
4. Francis Wupperman
 See page 56.

Boris Karloff Replies

Continued from page thirty-nine

Monster or *Frankenstein* under it, please?"

As Strange As it seems, I have found a certain sympathy for me among my fans in my rôle. One woman wrote and said that never had she felt as sorry for a creature as she did for me in that scene in *Frankenstein*, where I hold the child under water until it drowns.

"It didn't seem that you were doing it," she wrote, "but that you were a poor, dumb instrument in the hands of some malicious power over which you had no control. I wept, not for the child, but for pity that such a poor lump as *The Monster* should be forced to kill."

You see I make it a point to leaven my horrific rôles with some brief gesture or bit of business which in some way brings a touch of sympathy from the audience. I will even take some member of the cast who isn't looking and bestow upon him or her a kindly glance as if to say, "I hate them all, everybody but you. I love you."

But my character in *The Old Dark House* was such a cruel one that I saw no way of relieving it by a sympathetic touch. Still, after the picture was released, one fan wrote, recalling the scene in which I was slugged with a heavy lamp. The actor who hit me was a chap much smaller than I in my heavy make-up, but this fan called him, *a big bully* for striking me.

Then too, I prefer my type of rôle because it gives me tremendous opportunities. The most difficult thing for an actor to do is to play straight parts in which he must be himself.



Patricia Chapman, promising newcomer to Hollywood, came from the New York stage where she understudied Jean Dixon

But while I am writing to you, I must correct a story you once wrote on how I met Lon Chaney. You remember you said that I was working at Universal as an extra and gave Lon a ride in my old flivver. It didn't happen that way, but the real story is even more interesting.

I had just come to Hollywood and obtained a few days extra work at the old Brunton studios, which were located where Paramount now stands. An old character man, Bill Taylor, had taken a fancy to me and since I was new to pictures, had given me many tips. It was Bill who introduced me to Chaney one day on the lot. I didn't think much of it for although I had seen Chaney in several pictures, including *The Miracle Man*, his name meant little to me.

Not having enough money to pay my way in, I used to go to the Legion Stadium where the fights were held each Friday night and watch the more fortunate ones as they went in. Chaney never missed a boxing bout and he always spoke pleasantly as he passed.

After work one day at the same studio, I walked out the big gate, going home. Behind me I heard a car and someone kept honking at me, I thought to get out of the way. I only had fifteen cents in my pocket but I still had plenty of pride and I resented it. Consequently I slowed down and walked calmly ahead, out the gate. Outside, the car drew up and a voice said. "Don't you recognize old friends, Karloff?"

I looked inside to see Lon Chaney grinning at me. He invited me in and we rode for more than an hour while he talked to me of the picture business and asked me questions about myself. That talk with the great Lon gave me courage to keep on. Of course I did not dream that within a few years Chaney would be dead and that I would get my chance in rôles somewhat similar to those which were even then making him famous. I do not consider myself a second Chaney for there will never be another.

Perhaps, while I am making corrections, I should correct the story that I will not tolerate a fly-swatter in my house because of my dread of taking life, even that of an insect. While I am averse to taking life of any kind for sport or wantonly, I am not quite that squeamish. I could never shoot a deer or a rabbit or even catch a rat in a trap, but you should see me going through the snails in my garden like a destroying angel.

I doubt that any man is more content than I. My spare time I spend with my wife in our new home in the Hollywood countryside, among my flowers and my chickens and my dogs. I have been successful in helping to bring cricket, our English game, to Hollywood and enjoy playing often with my fellow countrymen, C. Aubrey Smith, after whom our field is named, Herbert Marshall, Clive Brook and other Englishmen in Hollywood. We have also introduced Rugby, a form of English football and I play, even though at my age I am inviting suicide. Life is good to me and I hope to have many years yet in which to send shivers down the nation's spine. A trip to England to refresh memories now and then, my home, my work, my friends—What more, I ask you, could even a *Monster* want?

My next picture will be a sequel to *Frankenstein* and I hope to develop in it a new herd of nightmares for you to ride. I have been idle since making *The Black Cat* and it will be fun to put on the makeup of the *Monster* again.

Thanks for your friendly letter and my best to all my fans,

(Signed)

Boris Karloff



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Del Rio Becomes a Star Reporter

Continued from page twenty-five

Russia is no more. We danced to the strains of gypsy music, first rollicking, then sad, ever carrying the beat which is so peculiarly Russian. We ate great helpings of Russian food. And there were many stories of heroic survival told that night! Jean Harlow was there with Bill Powell . . . I almost said "as usual" King Vidor escorted Betty Hill . . . lovely intense looking young Katherine De Mille was there, as was Jack Gilbert, who, as usual, came alone. Jack has gone everywhere alone since his divorce from Virginia Bruce.

It was a most charming party. All the way to my home in Santa Monica, and all through the next day the strains of the gypsy music lingered in my mind . . . and my admiration for the Prince and Princess is indeed great.

GARY AND SANDRA, Cedric and I, often dine at the Russian Eagle. Here the genial General Lodijensky, one time of the Imperial Russian Army, is host. Blini is our favorite dish. Now blini may not sound an impressive thing to eat, but it is! Impressively delicious. It is crepes . . . thin little pancakes piled high with spreadings of caviar and covered with gobs of sour cream! No diet order, this. But how the four of us love it! Marlene Dietrich is a regular diner there . . . as is the fragile looking Lilian Harvey who is always squired by Director Paul Martin. Garbo, too, sometimes enjoys the hospitality of the Lodijenskys. Mr. and Mrs. Richard Dix, who are one of the happiest looking couples I've seen in a good long time; the Ralph Bellamys, just back from a real vacation trip to England, the John Mack Browns, Kathleen Howard and Adrian, all were there the other night.

The Russian influence has invaded the fashions too! Swagger, flaring wide-belted coat suits, the lines of which are not unlike those worn by the Cossacks, are being seen more and more. These ensembles are topped by turbans of purest Russian line. They have a rakish quality which has long been missing in the mode.

LUNCH TIME at the Vendome! Wally Beery, genial, devoted to his little girl, Carol Ann, who is his constant companion, surrounded by a group of laughing friends . . . Gene Raymond passing from booth to booth greeting friends and finally joining my little luncheon party to reminisce about the good times our company had making *Flying Down to Rio* . . . The Countess di Frasso, resplendent in the latest Hattie Carnegie model of royal purple, wearing a cape and carrying a muff made of the breasts of humming birds! . . . Proving that feathers, which have had small place in fashions for some seasons, are "in" this winter. She, too, stopped at my table to show us the lovely sketches made by Elsa de Wolfe, noted New York decorator who is to do the new house which the Countess is building in California. . . . Sylvia Sidney, in a smart brown ensemble, at one table; Adolphe Menjou, in makeup, at another; the reconciled Ben and Ad Schulberg greeting friends across the room . . . And at the round table, Walter Wanger, Edwin Schallert and others . . . Lewis Milestone, Myron Selznick, deep in a discussion in the next booth . . . And the blonde Virginia Bruce was there in an exquisite soft blue outfit.

AT THE Beverly Brown Derby, John McCormick and Margaret Sullavan greet friends who pause to talk with them. . . . Charles Furthman recounts the thrill he had when his automobile was washed from the road during our first heavy rainstorm . . . Joan Bennett and Margaret Ettinger are an attractive duo farther along the room . . . Rene Borzage, the attractive wife of Frank Borzage, attired in riding clothes, stops in for a bit of luncheon on her way back from the polo field . . . Alan Hale, whose artistry is receiving the recognition it deserves, comes in . . . Alan has been making three pictures at one time for the past month. He has skyrocketed ever since his fine performance in *Little Man What Now.*

THE MOST FUN I had during the month was on the duck-hunting trip the Gary Coopers, Cedric and I took over one week-end. We went to our usual secluded spot and returned tired, dirty and triumphant with a fine brace of ducks.

The old argument between our two menfolks arose. The argument as to which home boasts the better cook! We decided to settle it once and for all by the simple expedient of dividing the spoils of the hunt, eating at our house one night and at Gary and Sandra's the next.

Faithfully we followed the plan. And the gallant husbands who were to be the final judges made it a draw! Gary politely saying our cook won and Cedric politely affirming the victory of the Cooper chef! But Sandra and I are sure that the argument is not settled!

IT HAS BEEN a busy month—but I shall be busier next month when I go to work in my next picture *In Caliente.*



Off for an ice cream! Chester Morris, Universal star, with his two children

Let's Make Pancakes!

Continued from page forty-three

entertained, retaliated by entertaining their wives—at a pancake party. They did everything themselves, from table-setting to dish-washing. And those buckwheat cakes, made, so they said, from prepared flour, were little less than perfect.

On another occasion old friends dropped in. They were "driving through."—No, they couldn't stop! They *hadn't* had lunch, of course and, to make time they had gone without breakfast. They had to be at so-and-so at such-and-such a time. — You've heard the story as many times as I.

My anguished eyes, roaming my kitchen shelf lighted on the packaged pancake flour. Could they, I begged, stay just thirty minutes. They could! And in fifteen minutes we were seated at a luncheon of chilled pineapple juice —praises be for such things as canned grapefruit and pineapple juice — crisp bacon and "the best buckwheat cakes I've tasted since I was a boy." *That,* from one of the men guests. Credit was due entirely to the flour, since I had merely to add milk and bake.

Another of the group—a woman who manages a highly successful tearoom—was particularly delighted with the pitcher of warm "Honey Cream"—the specialty of another friend—which I had mixed for those not preferring maple syrup. (For Honey Cream, heat 1 cup strained honey until it simmers. Blend well with ½ cup sweet cream, and add a dash of powdered sugar.)

An electric griddle, allowing the pancakes to bake at the table, would have been the crowning touch to such a meal. But in baking cakes on any griddle, I like to test the griddle temperature with a few drops of cold water. As soon as the water sizzles snappily, the griddle is ready for the batter. A thin batter makes light lacy-edged cakes. Thick cakes of the none-too-competent restaurant variety have few devotees.

If a shopping expedition or a session of cards is to keep you from home until shortly before the supper hour, griddle-cake batter may be mixed, covered and left in the ice-box ready for instant use on your return. And if you want a two-dish meal which will allow you to toss your hat on a hook at 6:15 and have supper on the table at 6:30, I'd suggest:

Made-In-A-Minute Supper

Ham Griddlecakes Fresh Fruit Salad
Maple Syrup
Coffee

Prepare the fruit for the salad and make the pancake batter before you leave home.

Ham Griddlecakes. Fry a generous slice of smoked ham to a golden brown on both sides in a greased skillet. Remove bone and fat. Grind in the food chopper. (There should be 1 cup of ground ham.) Add to one recipe of plain griddlecake batter just before cakes are baked.

Crêpes, the French pancakes are essentially a dessert dish. Try them!

Crepes (French Pancakes)

(Makes 6 dessert pancakes)

2 eggs
½ cup milk
2 tablespoons sugar
½ teaspoon salt
¼ cup pastry flour

Beat eggs well; add milk. Combine sugar, salt and flour, and add egg mixture gradually stirring just enough to mix. Drop batter by tablespoonfuls on a greased skillet. Cook over a low fire until each cake is a delicate brown on the bottom and firm to the touch on top. Serve with plum jam and thick cream; or sprinkle with powdered sugar and roll. For a bridge dessert, I like to spread the cakes with equal parts of jam and cream mixed. I then roll them, dust with powdered sugar and serve. Try this dessert type of pancake. They're new. And oh, so good!

Other griddlecake variations worth attention are:

Whole Wheat Griddlecakes. Substitute 1 cup whole wheat flour for 1 cup of white flour in the griddlecake recipe. Use 2 tablespoonfuls of molasses mixed into the batter, for sweetening, instead of the sugar.

Cornmeal Griddlecakes. Substitute 1 cup yellow cornmeal for 1 cup of the white flour in the griddlecake recipe. Use brown sugar instead of white. Serve with hot baked ham and maple syrup.

French Pancakes With Sausage. Bake griddlecakes and roll each one around two cooked link sausages, laid end-to-end. Fasten with toothpicks. Arrange on a hot platter. Serve with hot apple-sauce, and coffee.

Rice Griddlecakes. These are a great favorite in the South. To make them, follow the griddlecake recipe but omit ½ cup of flour and substitute 1 cup of cooked salted rice, mixed with the beaten eggs and milk. Serve with chicken or pork gravy.

Pineapple Griddlecakes. Follow the Million-Dollar Griddlecake recipe but use one cup of drained pineapple juice in place of 1 cup of milk called for, and add 1 cup drained crushed pineapple to the mixed wet ingredients. Sprinkle cakes with powdered sugar when baked. Roll and serve as a dessert.

And You Must make Blinys! These are the raised griddlecakes of Russia. But they're considered mighty smart now-a-days for both formal and informal dinners. We've found them excellent as an evening party dish. If you'd like our recipe, and want some suggestions concerning a simple, inexpensive and just awfully popular method of entertaining friends write for the free leaflet, "Pancake Parties." Address Grace Ellis, Foods Editor, HOLLYWOOD Magazine, 529 South 7th St., Minneapolis, Minnesota, enclosing a stamped addressed envelope.

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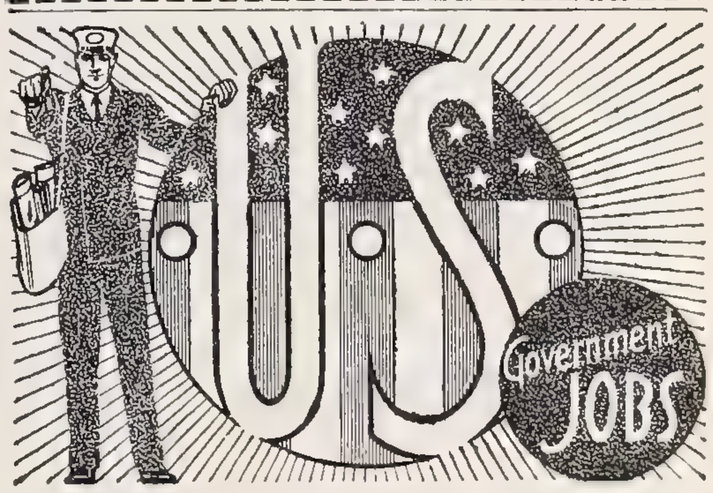
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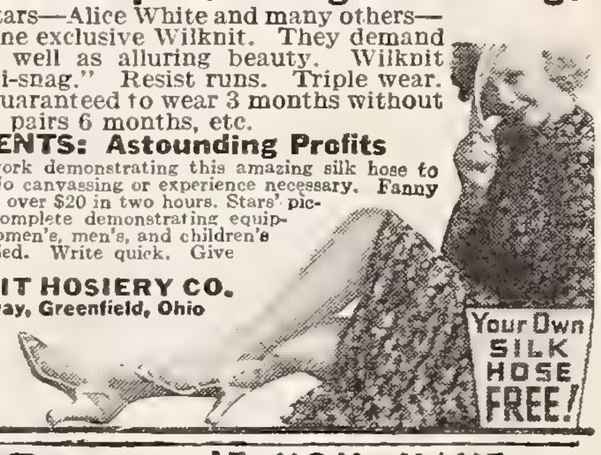
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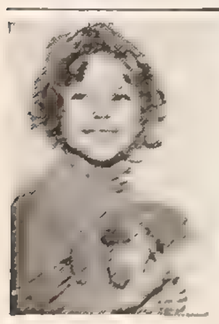
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A Million Dollar Beauty Secret

Continued from page forty-five

things happen! She found you didn't *have* to have drab hair, not if you use brilliantine and have an oil shampoo every now and then. Instead of wearing her hair fluffed out way over her ears as she used to, she had it thinned and waved high. It made her look so much younger! And she discovered dieting wasn't so terrible—if you did it properly. For instance, there's no hardship in having a menu like this—" and Ruby listed the following:

BREAKFAST

One glass of hot water with the juice of half a lemon. Any kind of stewed fruit sweetened with honey. Two pieces of toast. Coffee or tea with just a little cream and sugar.

LUNCHEON

A hot, clear soup without crackers. A piece of broiled fish. A generous helping of steamed spinach or green beans or stewed tomatoes. Rye or whole wheat bread (one slice). A dessert of prune whip.

DINNER

Oyster or fruit cocktail. One generous slice of roast beef or steak. Two cooked vegetables. A green salad with French dressing. Stewed fruit or your favorite gelatine.

"She varied this diet from day to day, of course," Ruby went on, "but she was not spasmodic about the diet.

"The trouble comes when you eat a lot of rich food at one meal and go without the next to make up for it. That upsets the whole system. . . . The pounds simply melted away from this friend of mine. You should have seen her! She studied herself, learned the magic of eye-shadow, and that powder isn't something you merely dab on your nose but use as a finishing softener over your make-up. And she certainly plied that lipstick of hers convincingly! It wasn't in the shadows she walked anymore! She walked in the spotlight—dressed in the smartest clothes any girl ever wore.

"And naturally her personality changed. A girl never fails to live up to her appearance. If it's dull—*she's* dull. If it's attractive—nine times out of ten *she* will be!"

Greater truth than that was never uttered. Neither in Hollywood nor anywhere else!

Drop Me A Line

Continued from page forty-nine

me the most brilliant performance in many a season.

Most cordially yours,
MARY C. CALKINS,
Liberty, Indiana.

A Role for Marian Nixon
$1.00 LETTER

DEAR MARIAN NIXON:
I have watched your rapid progress on the screen ever since you first started in films. Something told me from the first that you were destined for stardom.

If the producers ever decide to remake *The Magic Garden,* I do hope they will choose you as the heroine—it's romantic settings would fit your charming personality like a glove.

Wishing you lots of happiness and good luck, I am,

Sincerely,
MRS. LULA WEBER, Ursa, Illinois.

Page the Censors
$1.00 LETTER

Editor,
Hollywood Magazine.
DEAR SIR:
Here are some things I'd like to see censored in the movies; The hero or heroine changing their character in a moment like a pancake being turned.

The glaring inconsistency of a hard working wife having her eye-brows plucked.

The infant prodigy behaving like a trick dog.

Northerners trying to talk like Southerners.

Close-ups of heroines in all manner of emoting.

Dying people with fat cheeks and vibrant voices.

Wise cracks.

MRS. E. H. LOTT,
Pentagon Court D-6,
Baton Rouge, La.

Random Singing
$1.00 LETTER

Editor,
Hollywood Magazine.
DEAR SIR:
I recently saw a picture, the name need not be mentioned, which was advertised as a riotous comedy drama. The lack of comedy could have been overlooked but what spoiled the few worth while scenes was the way in which the actors burst into song at the least provocation. It happened at the most unlikely moments.

Harry Carr's opinion on this subject should be of value. To quote from his statement in a recent Hollywood "The outrageous inconsistencies of comic opera go well enough on the stage but are pretty awful on the screen.

This should be food for thought for the producers that think singing inserted at random improves a picture.

JOSEPH SCHELTEMA,
1513 W. 67th St.
Los Angeles, Calif.

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THE Guide TO NEW pictures

I am a Thief

• • • Jewel thieves on a train, dirty work by both thieves and the police will give you a pleasant evening of first class melodrama. The famous Karenina diamonds are used as bait to trap some thieves who are embarrassing the European insurance companies and all the action takes place on the Simplon Express where the jewels appear and disappear with bewildering frequency. Ricardo Cortez is the hero and gives a most interesting performance. Mary Astor is good as the lady detective but not overly exciting. Irving Pichel, Robert Barrat, Ferdinand Gottschalk, Arthur Aylesworth, Frank Reicher, John Wray and Oscar Apfel as a deliberately confusing array of characters, all acquit themselves very well to keep up the spirit of the play.

An excellent bit of entertainment and well worth your time and money.—WARNERS.

Evelyn Prentice

• • • William Powell and Myrna Loy click again in this story. Myrna Loy, an attorney's wife is being blackmailed. The blackmailer is murdered, Myrna believes she has committed the crime, but Isabel Jewell, sweetheart of the dead man, is accused. Myrna fears to confess but persuades her husband, William Powell, to defend the accused girl. As the trial comes to a close, Myrna feels impelled to confess, but there is an astounding climax when it is proven that Isabel Jewell is really the murderess. How she obtains a verdict of not guilty constitutes a real punch scene in the play. Myrna Loy and William Powell once more prove a grand team of actors but great credit goes to Isabel Jewell, the murderess, who makes her one scene in the courtroom unforgettable.—METRO.

The President Vanishes

• • • • This picture has everything in entertainment value a film could possibly have. The story opens with President Stanley (Arthur Byron) striving to keep America out of war. Just as the war promoters are about to triumph—the President vanishes. His supposed kidnaping makes America forget the war The President is finally found and it develops that he had arranged his own disappearance to avert war.

The plot is fanciful but never improbable and the satire and comedy is superb. Arthur Byron and Edward Arnold give remarkably fine performances and there is perfect casting with Paul Kelly, Peggy Conklin, Andy Devine, Sidney Blackmer and Charley Grapewin. A play every American should see.—WANGER-PARAMOUNT.



Ketti Gallian, screen star, returns to New York from a short visit in France

Imitation of Life

• • • • Fanny Hurst's famous novel loses nothing in its transition to the screen and becomes a perfectly grand picture.

The story deals with the widowed Claudette Colbert who is having a hard time providing a living for herself and daughter until she meets Louise Beavers, a colored cook who has a marvelous recipe for preparing griddle cakes. The widow scrapes together her few dollars and sets up a lunch room on Atlantic City's Boardwalk which becomes a huge success.

Miss Colbert gives a magnificent characterization and Louise Beavers is perfectly cast. Warren William and Ned Sparks turn in excellent performances as does Rochelle Hudson. You are bound to enjoy this film.—UNIVERSAL.

Grand Old Girl

• • • • A vital and compelling story of an old school teacher who puts up a losing fight against graft and diversion of school money with the crooked politicians of her town. She loses and is about to be discharged but at the last moment she is saved. May Robson as the veteran school teacher was never finer. The picture will touch all hearts and Miss Robson is ably aided by the performances of Mary Carlisle, Alan Hale, Ben Alexander and others.—RADIO.

The Man Who Reclaimed His Head

• • • • One of the most unusual pictures ever put on the screen. It is the

Please turn to page seventy-four



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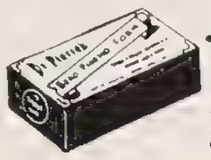
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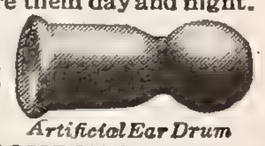
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THE Guide TO NEW pictures

Continued from page seventy-three

story of a pacifist who believes that wars are not because of antagonism of peoples but are fostered as commercial propositions by munition makers. He attempts to offset war propaganda by financing a powerful newspaper publisher who sells him out. The title is derived from the fact that the pacifist, Claude Rains, theoretically puts his own head on another man's shoulders, that of Lionel Atwill, the publisher. Joan Bennett is most charming and gives a finished performance as Rains' wife while little Baby Jane is cute and accomplished. A picture worth going far to see.—UNIVERSAL.

The Marines Have Landed

• • A good story, careful direction and a most excellent performance by William Haines and Esther Ralston make this a good little film. The action takes its principals from the Marine base at San Diego into the tropics and the story is extremely interesting. Haines is the headstrong, devil-may-care marine lieutenant and not at all the old wise cracking Bill of old. Esther Ralston puts great warmth into her rôle and Conrad Nagel is good.—MASCOT.

The Perfect Clue

• • Just another crime picture held together by a somewhat trite story and an unimportant cast. David Manners is convicted of a crime of which he is innocent and goes to jail. After serving his term he meets a girl, Dorothy Libaire, who has eloped for spite with Skeets Gallagher. She falls for Manners and about that time he gets in another jam with the law over the death of a gang leader. It goes on and on and of course ends as all such stories do with Manners and Miss Libaire floating away in love's young dream.—MAJESTIC.

Green Pack

• • • A neat little drama which shows some promise but is harmed beyond repair by two things; the work of an actor named Michael Shepley and bad background music. Aileen Marson, the feminine lead, looks like a find. The story concerns an expedition headed for African wilds in search of a lost gold field. Many complications ensue but at last gold is found and everybody is wealthy. The romantic stuff is furnished by John Stuart and Miss Marson.—BRITISH LION.

Broadcast House

• • • An English production whose star names will be unfamiliar to you but which is an entertaining film. It is a combination mystery, comedy and tragedy. The story is too complicated to be set down here but it is based on the plot of a man murdered while 25,000,000 listen in on the radio. Splendid work by the entire cast.—PHOENIX.

The Silver Streak

• • The epic of the Burlington's new streamline train is bungled so badly that little can be said. There are plenty of thrills, slightly staged and Edgar Kennedy as an old time engineer furnishes plenty of laughs. Charles Starrett and Sally Blane are the love interests. This could have been an exciting film but it was badly handled.—RADIO.

College Rhythm

• • • Entertainment, entertainment and more entertainment is the only way to describe this picture. Joe Penner is the outstanding performer and what a barrel full of belly laughs he puts out! Lyda Roberti and Lanny Ross shine as songsters but Lanny is still very much anything but an actor. The story is slender, that of a football hero who becomes a bum and is forced to go to a hated classmate for a job. He takes the classmate's own job away from him and turns a department store from failure to success by organizing a football team. Jack Oakie and Helen Mack are well up in front. You'll get a kick out of it so by all means go.—PARAMOUNT.

Marie Galante

• • We are sorry to report that this one is slightly boring. Ketti Gallian is a French messenger who is kidnaped by a bad old sea captain and put off ship at an obscure port. She makes her way back to the Panama Canal and becomes involved in a plot to blow it up as the U. S. fleet passes through. Two murders and two songs by Miss Helen Morgan prove that songs are more fun than murders. Spencer Tracy gives his usual virile performance while frozen-pan Ned Sparks shines as usual.—FOX.

Evensong

• • • The beautiful voice of Evelyn Laye and several remarkable dramatic



M-G-M searched seven months for* David Copperfield *but they found him in Freddie Bartholomew

HOLLYWOOD

moments make *Evensong* a worthwhile picture. Evelyn Laye is the opera singer who sacrifices the one love of her life for her voice, and finally in a bitter climax loses that. A striking performance by Fritz Kortner in the rôle of the star's manager is one of the picture's highlights. Other players are Alice Delysia, Carl Esmond and Emlyn Williams.—GAUMONT-BRITISH.

Home on the Range

• • Trying to do a different type of Western this one misses sadly. It is a combination of Alaska, Arizona, Joe Morrison's singing, forest fires and dirty work by the mesquite gangsters. Evelyn Brent is teamed with Randy Scott for the romantic interest and Jackie Coogan, who plays his first grown-up rôle is apparently always on the verge of tears. Not so hot, even if you like Westerns.—PARAMOUNT.

In Old Santa Fe

• • Ken Maynard on a dude ranch. Crooks try to pull a crooked horse race but with the aid of Tarzan, his famous horse, Ken confuses the city slickers. All the elements of good Western entertainment.—MASCOT.

Cheating Cheaters

• • Handled rightly, this might have been a good comedy but as it is there isn't anything to get excited about. The story is of two gangs of jewel thieves who try to rob each other. Both are pursued by a detective whom they have never seen. The detective, Ferris, turns out to be a beautiful girl in disguise, in love with one of the gang. Fay Wray, Cesar Romero and cast try but it's no go.—UNIVERSAL.

Fugitive Lady

• • Good melodrama with plenty of story marks the screen début of Florence Rice who seems to have plenty on the ball. She elopes with a jewel thief and is sent to prison but the train is wrecked and through circumstances she is believed to be the wife of Neil Hamilton, a wealthy playboy and taken to his home to recuperate. Hamilton's estranged wife was killed in the wreck and he returns home to fall in love with Miss Rice. Further complications follow but as usual, love triumphs.—COLUMBIA.

Night Alarm

• • • If you like to chase fire engines there are some swell fires in this one but the plot isn't worth the trouble. Bruce Cabot as the reporter who gives up a job to cover an epidemic of fires is good and so is H. B. Warner as the crooked politician, while Judith Allen does quite well as the girl in the case. The picture might be enjoyed by people who haven't seen many fires.—MAJESTIC.

The Curtain Falls

• • • Henrietta Crosman as a faded star of the stage, tries to do a May Robson with only mediocre success. The picture, however, entertains and is worth your while. Miss Crosman decides to stage one more play and steps into the shoes of a chum to solve many, many problems, moral, financial, domestic and emotional. Other players are Natalie Moorehead, William Blakewell, John Darrow, and Eddie Kane.—CHESTERFIELD.

Maybe It's Love

• • Sorry we can't be enthused over this one. It is a slangy, wise-cracking picture, badly put together. The plot is the story of a poor young couple struggling against the world and the wife's obnoxious family. The players are Gloria Stuart, Ross Alexander, Helen Lowell, Joe Cawthorn, Frank McHugh and Ruth Donnaly. There isn't anything to rave about in this picture.—WARNERS.

Flirting with Danger

• • We can't say much for this one. Bob Armstrong, Bill Cagney and Edgar Kennedy are dynamite mixers in a powder plant and are always getting themselves blown up while experimenting. There is some complications with a dancer and they all get tossed in jail. Little plot and not much to recommend. Marion (Peanuts) Burns is the love interest.—MONOGRAM.

Man of Courage

• • The story of what Mussolini has done for Italy. It begins with an Italian family living in poverty in the Pontine marshes and follows its history through the war, the uprising of the Black Shirts and through the Reconstruction period to the present. The last part of the film introduces Il Duce in one of his famous dynamic speeches and the English dialogue has been dubbed in quite nicely.—EUREKA.

When a Man Sees Red

• • Good entertainment of the hair-pants type. Buck Jones is the honest ranch foreman and Peggy Campbell the snooty society dame from the effete East who inherits the ranch and falls for a rustler. Plenty of hard riding and ranch atmosphere and if you like Westerns see it.—UNIVERSAL.

Limehouse Blues

• • A rôle for which George Raft is entirely unfitted places him as a half-cast Chinese racketeer in the Limehouse district of London where he discards his Chinese sweetheart, Anna May Wong, for love of Jean Parker, a white waif whom he rescues from the clutches of Montague Love. It's the usual thing, Chinese in a fog, with knives in darkened alleys with Raft committing suicide, after he loses his white love to the very personable Kent Taylor. Raft is unnatural in the rôle and the picture is too like other Chinese opium den mysteries to be exciting.—PARAMOUNT.

Kara

• • A South Sea saga spoiled by an unconvincing plot and stiff dialogue. Steffi Duna, Regis Toomey and cast struggle valiantly but to no end. It is the old stoy of the bluff ship captain and his daughter who is a sort of Joan Lowell. The usual villainous crew, shipwreck and salvation. Very melodramatic but not much entertainment due to bad handling. Michell Lewis, Raymond Hatton and cast. Steffi Duni has plenty of charm and ability and only needs the right chance.—RADIO.

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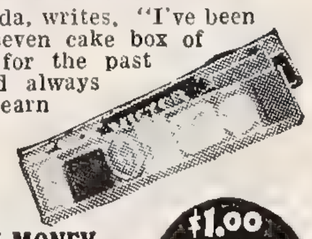
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With the NEWS SLEUTH



Continued from page eleven

What Price Fame?

When Metro publicity experts dubbed Evelyn Laye as "the champagne blonde," they unconsciously started a new Hollywood feud, for Barbara (Snooney) Blair rose in protest with a prior claim to the title.

And just in case you're interested, a champagne blonde is one degree darker than a platinum blonde!

Lily Signs Up

Lily Pons, silver-voiced star of the opera, finally has decided to cast her lot with the talkies. The French coloratura soprano has signed to warble for RKO-Radio, her first vehicle to get under way as soon as she is fully recovered from an appendix operation she recently underwent in London.

Bing's Investments

When Bing Crosby's singing days are over, this lad who rose from poverty to riches almost overnight will not find time heavy on his hands.

Already Bing owns a tuna cannery, an oil well and a big Southern California ranch, where he raises avocados and race horses.

He is a firm believer in diversified investments.

Claudette Is Ill

Claudette Colbert is paying the penalty for too many strenuous film rôles. Stricken with flu while emoting in her current picture, Claudette was ordered to bed by her physicians. When she has recuperated sufficiently to travel, the medicos will ship her off for a long rest.

She is on the verge of a complete nervous collapse, they insist.

Charlie on Stage!

Chaplin Is the Newest recruit to the little group of theatrical highbrows who emote in Joan Crawford's backyard theatre.

Charlie is taking a lively interest in Joan's private productions, appearing in some, sitting through others.

Oh, yes, Paulette Goddard always accompanies him to Brentwood!

Nancy To Try Again

Nancy Carroll is sporting a huge square-cut diamond on her engagement finger, placed there, 'tis said, by none other than the young, handsome and very rich William Van Rensselaer Smith of Beverly Hills.

While Nancy still is the wife of Bolton Mallory, from whom she has been estranged for months, it is reported that she is planning a speedy Mexican divorce.

On the eve of her departure for New York, Nancy was tendered a cocktail party by Van's mother, Claire.

Her reputed fiance accompanied her on her trans-continental trip.

Grant Withers Can Take It

Grant Withers means business. After his divorce from Loretta Young his picture career went into a sudden reverse and he disappeared from Hollywood. He was well on the way to the top when this happened. And now he's fighting for a comeback.

He went into training and spent six weeks of grueling road work and boxing with sparring partners who didn't pull their punches. Then he went to Paramount and applied for a job in the new Max Baer picture, declaring he could take it. They put him in the ring with Jim Davies, welterweight champion of Canada, and Grant Withers proved that he meant what he said. He landed the job.

That's what we'd call fighting your way back!

Maynard Goes to Fiji Islands

Ken Maynard is going to turn picture producer. When he finishes his present contract the famous Western star plans to charter a boat in the South Seas and produce a travel film.

That's how Meriam Cooper got his start. The Marquis, Henry de la Falaise, tried it too, having just returned from his south seas trip with a lot of film and a touch of jungle fever.

Maynard is a camera enthusiast, having built up a large private library of reels he has taken in the Malay country, Mexico, Spain and other places where his jaunts have taken him. He filmed an alligator hunt in Mexico that is regarded as a fine piece of work. Now he plans an invasion of cannibal tribes in the Fiji group.

Miss Oberon to Marry Leslie Howard?

Hollywood gossip explains the reason for the break-up of the Joe Schenck-Merle Oberon romance. It is whispered among the inner circles that the English beauty will marry Leslie Howard when he obtains his divorce.

Mr. Schenck's engagement to Miss Oberon was a nine day sensation in Hollywood when the news of it was flashed from Monte Carlo, where the noted producer was vacationing with Doug Fairbanks. It was even hinted that they had been secretly married.

Now it appears that the friendship of Miss Oberon and Mr. Howard is the real thing and will eventually result in their marriage.

HOLLYWOOD

Christmas Present for Powell

JEAN HARLOW's friendship for William Powell is still taken seriously in Hollywood. Although each has a circle of close friends, they find time to go places together, and are on all hostesses lists as a romantically inclined couple.

Bill is wearing a gorgeous silk scarf with his initials embroidered in black, and makes no secret of the fact that it is a Christmas gift from Jean.

Jimmy Dunn Writing Play for Shirley

JIMMY DUNN, who has teamed with Shirley Temple in several pictures, is going to write a play for his little pal. He ran across the idea in an old book, on which the copyright has expired, and Fox studio officials think he has found a fine vehicle for the talents of the six year old actress.

McLaglen Enlarging Cavalry

VICTOR MCLAGLEN, colonel of the McLaglen Light Horse, has leased a large tract of land between Hollywood and down town Los Angeles, and is having plans drawn for a polo field, stadium, and extensive quarters for his troopers. Arthur Guy Empey, famous author of *Over the Top,* and an ex-cavalryman, is in charge of drilling the McLaglen regiment, which now numbers 300 officers and mounted men.

Jean Harlow's "Forgetter"

JEAN HARLOW has a terrible memory for everything—except her lines. While she is always letter perfect in a picture rôle, in other matters she never can rely on her memory.

Accordingly she has formed the habit of relying on Blanche, her colored maid, who never fails to remember Jean's appointments.

The other day Jean hurried into the house and saw her maid.

"Oh, Blanche," she cried, "I haven't time now, but remember to remind me that I have something for you to remind me about!"

Bellamy Back from England

RALPH BELLAMY and his wife, Catherine Willard, returned from their trip to Europe with a truckload of furniture and wrought iron for their Connecticut farm house. They visited the Leslie Howards in England, and later spent some time in France.

Baby Jane's Menagerie

BEING THE parents of a three-year-old starlet has its disadvantages, as the fond mama and papa of Baby Jane discovered when their famous infant began to build up a regular menagerie of pets. It started with twelve pigeons, then Joan Bennett gave her a Persian kitten, and to celebrate her first starring picture, *Straight from the Heart* at Universal, another fan gave her two English toy shepherd dogs. Kennels had been finally found for these frisky pups and then a Scottie arrived, the gift of her director, Kurt Neumann. And what's worse, Baby Jane doesn't want to give up any of them!



This isn't Garbo! Just a woman who has been impersonating her around Hollywood

No Spik American

VALERIE HOBSON, the lovely young English actress engaged by Universal for *Rendezvous at Midnight,* as Ralph Bellamy's leading lady, is supposed to have an American accent in the picture. So she has concentrated mightily upon an American pronunciation, paying so much attention to this bothersome detail, in fact, that when a scene came along where she was supposed to cry, she couldn't summon a tear. She sat there, in gloomy meditation, while the cast waited. Not a tear. Finally the director waved her away, saying she could go off by herself until she could think of something to cry about. She got up and started off the set, and suddenly burst into tears.

"What are you crying about?" asked the director.

"I'm crying because I couldn't cry!" Miss Hobson exclaimed weepingly.

Letters That Might Have Been True

CAROLE LOMBARD doubtless would have married Russ Columbo, had he lived. After his tragic death, it was necessary to keep the news from Russ' mother, who has been gravely ill for many months. Accordingly his brother John asked Carole to write letters to Mrs. Columbo, inventing a trip for the singer. This she has done, though obviously the writing of such letters would prove a difficult commission for one so deeply hurt by his death. And who knows—perhaps those letters might have come true—letters from their honeymoon! Close friends of Carole's say that she lost weight and suffered a near breakdown from the tragedy.

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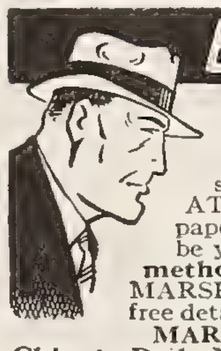
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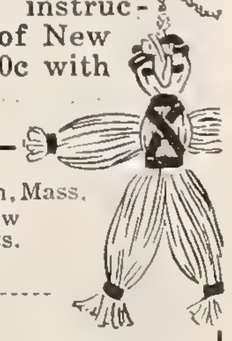
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Hollywood FLASHES

Continued from page six

Dick Powell among the dozen or more guests . . . Ouida and Basil Rathburn staged a cocktail party at their Beverly residence on the eve of their departure for New York . . . Elsie Ferguson was there with hubby, Victor Egan, Pola Negri was cavaliered by John Alden Cooke, Gloria Swanson arrived with Herbert Marshall, as usual, Evelyn Laye with Frank Lawton and Anna Q. Nilsson with Newell Vanderhoff . . . others among the Rathburn guests included Theda Bara, Corinne Griffith, Walter Morosco, Violet Kemble Cooper, George Cukor, the Henry Stephensons and a host of others.

Now that Jimmy Cruze is occupying his new Flintridge estate, his Saturday night parties, with daughter Julie Cruze as hostess, are drawing heavy attendance . . . the elaborate Harold Lloyd estate was converted into a kiddies' Paradise when the Lloyds staged a gala function in honor of Shirley Temple and their own offspring . . . there was a double purpose behind Esther Ralston's dinner party at Cocoanut Grove, for the occasion marked the 35th wedding anniversary of her parents, the Harry Ralstons, veteran troupers, and the 34th birthday anniversary of her brother, Clarence Ralston.

Lorraine and Raoul Walsh honored Dixie and Bing Crosby at a dinner party, the guest list carrying the names of the Gene Markeys (Joan Bennett), the George Maurices (Diana Kane), the Robert Kanes, the Gardner Sullivans, Edmund Lowe and Desmond Gallagher . . . the Sam (Director) Woods hosted at a barbeque at their Lake Malibu ranch, with June Brewster, the Irving Pichels, Vivian Knickson, the John Klings, Elizabeth Zeller, the Francis Almons and a score of others among the merry-makers . . . cowboys provided the dance music and other entertainment.

Hollywood Romance

Here's One For the book: Jean Harlow and William Powell will NOT be married . . . widower Edmund Lowe and divorcee Virginia Bruce are two-ing it these evenings . . . Henry Wilcoxon and Mona Maris are interested in each other . . . Jean Chadburn has Bert Wheeler eating out her hand . . . Austin Parker, Miriam Hopkins' ex, is seen everywhere with Rita Fields, a divorcée . . . Marie Prevost and Jack Sparkman, a Wall Streeter, are on Cupid's list . . . the Herbert Mundins have patched up their domestic squabble . . . Jocelyn Lee, the erstwhile Mrs. Luther Reed, is wearing a new ring, placed on the proper finger by James Seymour . . . Jimmy Dunn's romance with Patsy Lee, the dancing lass, continues that hot . . . Madeline Hurlock, late Sennett star, will wed Robert Sherwood, the critic, as soon as she divorces Marc Connelly, the author . . . Claire Trevor is back from Gotham, and Vic Orsatti, the agent, is that happy . . . Eddie Sutherland and Pauline Sears are moon-struck . . . Doug Frowley and Mary Ellis are swapping fibs . . . Marian Marsh and Joey Ray are sparking . . . Evelyn Brent, now divorcing Harry Edwards, is betrothed to Harry Fox, her vaudeville partner and former hubby of Jenny Dolly . . . Muriel Evans has changed her mind about marrying and giving up her career.

Star Fashions

Claudette Colbert appeared at a recent function in a striking sheath of massed black bugle beads made in tunic silhouette with underskirt split to the knees in front, the back dissolving into a long train . . . with it, Claudette wore a wrap of silver fox . . . Jeanette MacDonald's new picture hat is weighted down with ostrich plumes . . . Adrian has designed an evening bag for Joan Crawford that measures 18 inches across and 12 inches in depth . . . it is made of black velvet with pique trim . . . one of Joan's newer evening gowns carries a modernized version of the hoop-skirt . . . Travis Banton has fashioned a three-cornered lace scarf for Marlene Dietrich that threatens to launch a new fad . . . it is to be worn as an evening hair protector by tying two of the points under the chin and permitting the third to dangle over the nose . . . Seen at the opera: Pola Negri in a gorgeous modern creation reflecting the Regency period with characteristic fullness of that mode . . . it was of black tulle over gold lamé and had an interesting detail of corded silk at throat and sleeves, the whole set off by an evening wrap of ermine . . . Marian Nixon's gown was of burgundy crêpe in heavy flowing lines with an enormous bow at each shoulder . . . the back waistline was caught up with silver rings, which in turn were held and accented with a belt of silver kid . . . Joan Bennett's attire was of tunic style in a "sheet metal" fabric, toned in woodland green, and its heavy moderness broken by bits of silver and ebony at the shoulders . . . her wrap was of green velvet and green dyed fox.

Hollywood Altar

It Was a Santa Barbara wedding for Evalyn Knapp and Dr. George Albert Snyder . . . Sari Maritza and the rich Sam Katz finally *ankled it,* and now they're honeymooning in the luxurious Beverly mansion that Stephen Ames gave Adrienne Ames in happier days . . . Ted Fio-Rito, orchestra king, who started to elope to Arizona with Florence Desmond a few months back, finally completed the journey with Madelyn La Salle . . . Ada Williams divorced William Ince one afternoon and announced her engagement to Ray Dodge, Olympic runner, that evening . . . Kathryn Crawford is deserting the movies to become the bride of James Egan, wealthy Detroiter . . . and don't be too surprised should the recently-severed Norman Kerrys pay the parson another visit before you read this.

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STARS

STAR DIRECTORY

Aherne, Brian: M-G-M.
Albertson, Frank: Free lance.
Albright, Hardie: Free lance.
Alexander, Katherine: Free lance.
Alexander, Tad: M-G-M.
Allan, Elizabeth: M-G-M.
Allen, Gracie: Paramount.
Allen, Judith: Paramount.
Allwyn, Astrid: Fox.
Ames, Adrienne: Free lance.
Ames, Rosemary: Fox.
Angel, Heather: Universal.
Arlen, Richard: Free lance.
Arliss, George: 20th Century.
Armetta, Henry: Universal.
Armstrong, Robert: Monogram.
Arthur, Jean: Columbia.
Astaire, Fred: RKO-Radio.
Asther, Nils: RKO-Radio.
Astor, Mary: Warner Bros.
Ates, Rosco: Free lance.
Atwill, Lionel: Monogram.
Ayres, Lew: Fox.
Baby Jane: Universal.
Baer, Max: Paramount.
Bancroft, George: Free lance.
Barbier, George: Paramount.
Barnes, Binnie: Universal.
Barnett, Vince: Universal.
Barrat, Robert: Warner Bros.
Barrie, Mona: Fox.
Barrymore, John: M-G-M.
Barrymore, Lionel: M-G-M.
Barthelmess, Richard: Warner Bros.
Baxter, Jane: United Artists.
Baxter, Warner: Fox.
Beal, John: RKO-Radio.
Beecher, Janet: 20th Century.
Beery, Wallace: M-G-M.
Bellamy, Madge: Fox.
Bellamy, Ralph: Free lance.
Bennett, Constance: M-G-M.
Bennett, Joan: Free lance.
Bergner, Elizabeth: United Artists.
Birell, Tala: Free lance.
Blackmer, Sidney: Free lance.
Blakely, James: Columbia.
Blane, Sally: Columbia.
Blondell, Joan: Warner Bros.
Boland, Mary: Paramount.
Boles, Glen: Warner Bros.
Boles, John: Fox.
Bourne, Whitney: Paramount.
Bow, Clara: Fox.
Boyer, Charles: Fox.
Bradford, John: Fox.
Bradley, Grace: Paramount.
Brady, Alice: Free lance.
Breakstone, George: Free lance.
Brent, Evelyn: Free lance.
Brent, George: Warner Bros.
Brewster, June: RKO-Radio.
Brian, Mary: Free lance.
Brisson, Carl: Paramount.
Broderick, Helen: RKO-Radio.
Brooks, Phyllis: Universal.
Brown, Joe E.: Warner Bros.
Brown, John Mack: Columbia.
Brown, Tom: RKO-Radio.
Browning, Lynn: Warner Bros.
Bruce, Nigel: Fox.
Bruce, Virginia: M-G-M.
Burgess, Dorothy: Free lance.
Burke, Billie: Free lance.
Burns, George: Paramount.
Butler, Jimmy: Paramount.
Butterworth, Charles: M-G-M.
Cabot, Bruce: RKO-Radio.
Cagney, Bill: Monogram.
Cagney, James: Warner Bros.
Campbell, Mrs. Pat: M-G-M.
Cantor, Eddie: Samuel Goldwyn.
Carlisle, Kitty: Paramount.
Carlisle, Mary: M-G-M.
Carminati, Tullio: 20th Century.
Carrillo, Leo: M-G-M.
Carroll, Madeleine: Fox.
Carroll, Nancy: Columbia.
Caruso, Enrico Jr.: Warner Bros.
Cavanagh, Paul: Free lance.
Chandler, Chick: RKO-Radio.
Chandler, Helen: Free lance.
Channing, Ruth: M-G-M.
Chaplin, Charles: United Artists.
Chatburn, Jean: M-G-M.
Chatterton, Ruth: Free lance.
Chevalier, Maurice: M-G-M.
Christians, Mady: M-G-M.
Clive, Colin: Warner Bros.
Colbert, Claudette: Paramount.
Collins, Cora Sue: M-G-M.
Colman, Ronald: 20th Century.
Connolly, Walter: Columbia.
Cook, Donald: Columbia.
Cooper, Gary: Paramount.
Cooper, Jackie: M-G-M.
Cortez, Ricardo: Warner Bros.
Courtney, Inez: Columbia.
Crabbe, Larry "Buster": Paramount.
Crawford, Joan: M-G-M.
Cromwell, Richard: Columbia.
Crosby, Bing: Paramount.
Crossman, Henrietta: Fox.
Cummings, Constance: Free lance.
Daniels, Bebe: Free lance.
Dare, Dorothy: Warner Bros.
Darro, Frankie: Free lance.
Davies, Marion: Warner Bros.
Davis, Bette: Warner Bros.
Dee, Frances: RKO-Radio.
Del Rio, Dolores: Warner Bros.
De Mille, Katherine: Paramount.
Devine, Andy: Free lance.
Dietrich, Marlene: Paramount.
Dix, Richard: RKO-Radio.
Dodd, Claire: Warner Bros.
Donat, Robert: United Artists.
Donnelly, Ruth: Warner Bros.
Douglas, Melvyn: Free lance.
Doyle, Maxine: Warner Bros.
Dragonette, Jessica: Paramount.
Drake, Allyn: Columbia.
Drake, Frances: Paramount.
Dumbrille, Douglas: Columbia.
Duna, Steffi: RKO-Radio.
Dunn, James: Fox.
Dunne, Irene: RKO-Radio.
Durant, Jack: Fox.
Durante, Jimmy: M-G-M.
Dvorak, Ann: Warner Bros.
Eddy, Nelson: M-G-M.
Eilers, Sally: Universal.
Eldredge, John: Free lance.
Ellis, Patricia: Warner Bros.
Errol, Leon: Free lance.
Erwin, Stuart: M-G-M.
Evans, Madge: M-G-M.
Evans, Muriel: M-G-M.
Fairbanks, Douglas Jr.: United Artists.
Fairbanks, Douglas Sr.: United Artists.
Farrell, Glenda: Warner Bros.
Farrell, Charles: Fox.
Faversham, Phillip: Warner Bros.
Fazenda, Louise: M-G-M.
Faye, Alice: Fox.
Fears, Peggy: Fox.
Fetchit, Stepin: Fox.
Fields, W. C.: Paramount.
Foran, Nick: Fox.
Forbes, Hazel: RKO-Radio.
Forbes, Ralph: Free lance.
Ford, Wallace: Free lance.
Foster, Norman: Fox.
Foster, Preston: M-G-M.
Fox, Sidney: RKO-Radio.
Francis, Kay: Warner Bros.
Frawley, William: Paramount.
Fritchie, Barbara: Paramount.
Fuller, Frances: Paramount.
Furness, Betty: M-G-M.
Gable, Clark: M-G-M.
Gallagher, Skeets: RKO-Radio.
Gallian, Ketti: Fox.
Garbo, Greta: M-G-M.
Gargan, William: Warner Bros.
Garon, Pauline: Warner Bros.
George, Gladys: M-G-M.
Gibson, Wynne: Free lance.
Gilbert, John: Free lance.
Gill, Gwenllian: Paramount.
Gombell, Minna: Free lance.
Gordon C. Henry: M-G-M.
Grant, Cary: Paramount.
Grear, Geraine: Warner Bros.



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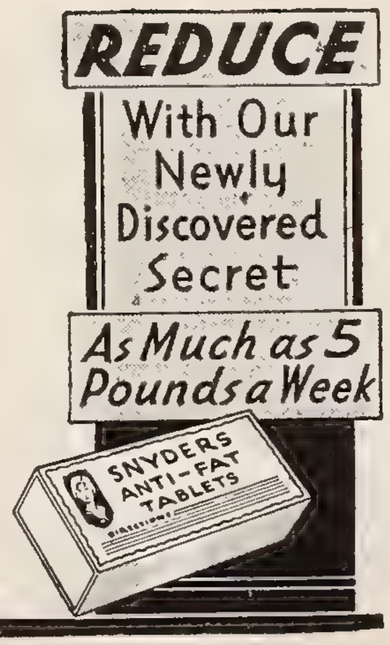


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THE Publisher's Page

by W. H. FAWCETT
Publisher of HOLLYWOOD Magazine

The publisher introduces Joe E. Brown as this month's guest editor in the stars' own magazine for their fans

A Star's Duty

Movie Stars Talk a great deal about their artistic obligations to their fans—the constant need to keep their films up to the accepted standard of excellence. This is very fine.

But in my opinion, it is equally important for players to bear in mind their moral responsibilities toward their admiring public and conduct their personal affairs so that their example will be elevating to their fan following.

I do not mean by this that every star has to wear a perpetual mantle of solemnity and dignified gloom nor do I feel they have to sing psalms, but I do feel very strongly that all stars should be most careful about their actions and appearances in public places and see to it that they set a wholesome example.

In brief, I believe that a movie star has the opportunity to do much good and likewise to exert a detrimental influence. As the father of a family, perhaps I am inclined to take this aspect of my business too seriously but I do not think so.



Joe E. Brown made you laugh in* Six Day Bike Rider *but there's a serious side to Joe, too, which you will find as you read this page

Hollywood Changes

One Does Not have to be an old-timer in pictures to remember a kind of Hollywood Christmas which must have given Santa vertigo.

The stars gave each other platinum and diamond doo-dads, and sent their directors sport roadsters or square-cut emeralds. The prop boy who didn't get three or four wrist watches and a dozen fat checks knew he was losing his popularity.

Script girls who had been just ordinarily efficient might receive anything from a set of expensive books to a chest of silver. In fact, costly gifts were showered in greatest profusion upon everyone connected with the studio.

It was different this Christmas!

Almost everybody in the motion picture business bought sensible gifts and very few of them. Those who had money to spare, quietly bought necessities for the poor. Hollywood has learned a lot of things from the depression and this year's Christmas proved it.

Hollywood can be proud of the way film stars generally are rearing their children. There is a fine group of young people growing up in the film colony and the second generation of screen names will do credit to us all.

On my visit to China last year I found that it is no place for a movie actor to "get away from it all." The Chinese don't want autographs but they like to see and touch the player. But I liked the Chinese because their friendly attitude was unusually genuine.

Stars Can't Cheat

Before People Take reports of the wild life in Hollywood too seriously, they should remember that no actor can cheat the camera. Dissipation and loss of sleep show up in spite of anything that can be done.

A nine o'clock studio call means getting up at 6:30 and it's a lucky day when the "shooting" is done by six at night. An hour to take off make-up and put on street clothes makes it seven o'clock before the player is home for dinner. That doesn't leave much of the evening if one is to get the seven or eight hours of sleep necessary before facing the camera the next day.

Hollywood people can't be cheaters and stay on the screen. Remember that the next time you hear about the wild life in Hollywood.

I hope Hollywood never grows so big that there is no vacant lots left for the children. Children can't play in a gardened backyard, they need room to dig caves and play Indian. A vacant lot is an asset to any community. We should have more of them.

Meeting the Fans

While There is no doubt that actors frequently are imposed upon in an outrageous manner by persons who induce them to make public appearances at charitable and other functions, I do not agree with certain artists who contend that such outside activities are harmful to their careers.

They declare that appearing thus before the public without the glamour of the screen destroys their illusion. Granting that this is true in some cases, I believe that many stars allege this simply as an excuse to avoid appearances.

Personally, I get a big kick out of meeting my fans. These meetings have been of the greatest assistance to me in my movie career.

The very finest Sunday dinner in the world is still that unbeatable combination: fried spring chicken and ice cream—served separately of course. I can't understand why we don't have more of these kind of dinners. (Mrs. Brown, please note.)

Snappy Dressers

If Hollywood Actors dressed as colorfully as Hollywood directors do, there would be real cause for alarm.

The actor doesn't dare dress that way. Only directors seem to get away with it.

Joe E. Brown



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